

VIDEO AGE

international

In This Issue:

- MIP-Coming
- Serious Laughs
- L.A. Screenings
- NATPE's Elevators

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FremantleMedia's Tony Cohen: A Journalist With (Tele) Vision

By BOB JENKINS

In a wide-ranging interview with *VideoAge*, FremantleMedia CEO Tony Cohen reflected on his 32-year career, assessed what the future holds for the content industry and discussed how FremantleMedia has positioned itself to face what Cohen saw as a future that will be as exciting as it will be demanding.

Cohen was appointed CEO when the London-based FremantleMedia was born in 2001. It was renamed after Britain's Pearson Television sold its stakes in RTL Group to Germany's Bertelsmann. A year earlier, Pearson Television had merged with CLT-Ufa to create RTL Group. Pearson Television was created in 1996, after the British media conglomerate acquired All American Television.

For a man who has risen to the very top of the audiovisual content business, it is not a little ironic that Tony Cohen initially aspired to a career in journalism. "I started my career," he recalled, "on the old *Evening News* [a London-wide

(Continued on Page 32)



When Award Is Not a Word

Too many film and television awards. Executives in the entertainment business like to complain about the large number of U.S. and international TV trade shows, but has anyone noticed the proliferation of film and TV awards, especially in the U.S.?

Inflation has certainly hit the audiovisual sector as well. The growing number of stand-alone awards and those associated with trade shows is really becoming unmanageable, like the U.S. economy.

And the U.S. studios seem to be getting fed up with this award inflation, especially the Golden Globes, which are given out by the Hollywood Foreign Press Association (HFPA).

If one counts only the number of major TV and film awards in the three month period from November 2010 to February 2011, the figure reaches an astronomical 27 events. This is without counting local and regional events and film and TV festival awards, which could easily double that figure. In effect, for the four winter months there is one award ceremony every other day. And if other awards bestowed during the remaining months of the year are considered, one can easily see how this wave of statuettes is engulfing the entertainment industry.

(Continued on Page 34)

Father & Daughter Teams: Sure Formula For Success

By DOM SERAFINI

Granted, there are many more father and son teams in the international entertainment industry than there are father and daughter teams. Indeed, we exhausted all our resources just to come up with 24 of such teams from 14 countries, and that was by including past players, such as Albert (Cubby) and Barbara Broccoli.

Another legendary father and daughter team is that of 85-year-old *Playboy* founder Hugh Hefner and 59-year-old Christie who, up until 2009, ran her father's media empire.

From France there were Gérard Oury and Daniele Oury Thompson who collaborated on movies. Gérard died in 2006 at the age of 87, his daughter

(Continued on Page 36)

For Top Jobs In a Tough Mart Execs Call On Top Job Finders

Howard Lipson runs Lipson & Co. from his Los Angeles headquarters. He's a veteran executive recruiter in the entertainment industry who doesn't mind being called a "headhunter." "I sometimes kid my clients that they should call me Dr. Headhunter," said Lipson, who happens to have a Ph.D. in psychology.

In a buyers' market, one wonders why companies need a recruiter, considering that, in the Internet era, companies

(Continued on Page 30)

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CONTENTS

VIDEO AGE • No. 2 • March / April 2011

Cover stories:

FremantleMedia's Tony Cohen: A journalist with (tele) vision. The sad vision: "the middle ground is fast disappearing"

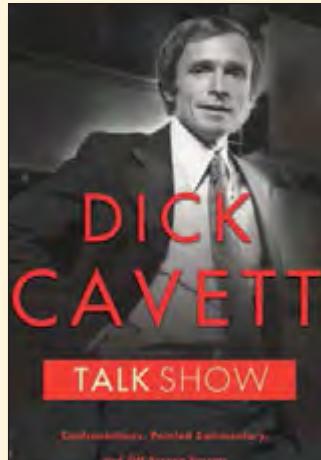
Father & Daughter Teams: Sure Formula For Success. They are few around the world, but they're good

To find top executives in a tough business environment, companies turn to top job finders

When award is not a word. The proliferation of awards is fast becoming a word for disaster

4.

World: Cyprus, U.S., Turkey, Afghanistan.
Famous quotes



10.

Book Review. Talk ain't cheap, but it can be fun: Talk shows with Dick Cavett

14.

Corny but true for NATPE: Miami market marked momentous moments. It couldn't have been said better



18.

MIP-TV preview. A great market waiting to happen

20.

L.A. Screenings preview.
Looking ahead to a post-Charlie Sheen U.S. TV season



22.

Laughs are serious business for Just For Laughs

24.

Buying vs. local production: Who and what TV stations are buying in the age of selling

26.

Micro-payments could offer macro revenues. No longer a case of analog dollars vs. digital pennies

28.

Discop Africa. The bright side of the black continent: Africa's continued television growth offers hope



44.

Conference and event news with a bit of airline bytes



46.

My2¢. NATPE's elevator problems can be stopped by just pushing a few buttons

World

Cyprus Has New TV Station

Cyprus launched a new national free-to-air television channel, Extra TV. The channel was converted from a regional to a national station, bringing the number of terrestrial channels on the island to 10, and with digital TV broadcasts expected to begin later in the year, the number of island-wide

terrestrial channels will surely increase. Still, the launch of this latest channel makes Cyprus one of the most crowded TV and radio markets in the European Union.

Extra TV is the first national station to operate out of Limassol, one of Cyprus' largest cities. The channel airs soap operas, Greek sitcoms and the news, as well as content from Athens-based Alter Network. It joins CyBC, Mega, Ant 1, Sigma, LTV, Alfa, Plus and ERT, the national broadcaster.

In addition to national networks,

every city on the island now has an independent local channel transmitting on UHF. Niche market stations have increased in popularity over the past several years as well.

Hotel Nixes Adult Videos

Marriott International will no longer provide access to adult videos in new hotel rooms that open in the coming years. The hotel group's decision reflects the evolution of entertainment technology, and the fact that adult movies are no longer as profitable as they used to be.

Instead, Internet-based video-on-demand systems will replace traditional

video systems, which provided access to adult content via menu selection in the past.

Revenue from pay-per-view movies in hotel rooms has decreased over the years, as individuals traveling on business have increasingly brought their own entertainment in the form of laptops, iPods and Netflix DVDs as technology has evolved. Colliers PKF Hospitality Research reports that hotels currently earn 39 percent fewer dollars from pay-per-view movie rentals than they did 10 years ago. On average, a hotel now collects approximately U.S.\$175 per room each year, which is down from \$288 in 2000.

U.S. Movies Get Kinetic Worldwide

According to a report recently released by the Motion Picture Association of America, global box office receipts for films released in 2010 totaled \$31.8 billion, marking an increase of eight percent from 2009. Although ticket sales in the U.S. and Canada remained steady at \$10.6 billion last year, revenue overseas rocketed in 2010 with a 13 percent increase over 2009.

Latin America and the Asia Pacific region registered the largest growth, with a 25 percent increase in box office receipts in Latin America and a 21 percent increase in the Asia Pacific region. Together, the two regions accounted for \$10.8 billion in 2010 box office revenue. China made up more than 40 percent of the Asia Pacific region's box office revenue. For the first time ever, Europe, the Middle East and Africa combined accounted for less than half of all international ticket sales at \$10.4 billion.

One troublesome finding was that, although the overall number of people who went to the movies in 2010 was up three percent from 2009, the number of movies that each person saw decreased from 6.5 in 2009 to six in 2010. This means that the number of tickets sold in the U.S. and Canada fell to 1.34 billion, down five percent from 2009. This somewhat troubling figure is the same number of tickets sold in 2008, representing an unwelcome repeat of history. It's possible that this reduction is due to the fact that many people can now watch movies on large screen televisions in the comfort of their own homes. Another contributing factor could be ticket prices, which in 2010 totaled an average price of U.S.\$7.89 throughout the country (peaking at \$13 in cities like New York). This is up \$.39 from 2009.

However, 3D movies are drawing crowds, accounting for \$2.2 billion, or 21 percent, of the total \$31.8 billion in box office revenue. In fact, one out of three individuals in the U.S. and Canada saw a 3D movie last year.

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(Continued on Page 6)
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World

(Continued from Page 4)

Sheen Aftermath: Problematic Math

US. broadcaster CBS and producer Warner Bros. Television's decision to shut down production of *Two and a Half Men* for the remainder of the season will have a ripple effect throughout Hollywood.

The show's star Charlie Sheen's \$2

million per episode contract does not expire until May 2012, but after his substance-abuse driven behavior, CBS may choose not to order new episodes of the program. Regardless, Sheen has been fired.

Not only does the decision put approximately 250 show staffers out of a job and cost CBS the anchor of its popular Monday night comedy lineup, but if production on *Two and a Half Men* remains suspended, Warner Bros. could lose tens of millions of dollars in syndication revenue.

On average, local TV stations pay \$1 million for each episode of the show, with cable channel FX reportedly paying \$800,000 per episode, meaning that Warner Bros. could lose about \$1.8 million in lost reruns while the show is in limbo. CBS pays Warner Bros. \$4 million dollars to produce each episode, and while much of that money goes into making the program, Warner Bros. pockets whatever

is left over. However, if *Two and a Half Men* does not go back into production, Warner Bros. stands to lose its share of that money as well. Additionally, the near-term revenue loss for Warner Bros. is \$200 million in CBS license fees and domestic and international rerun money, but that amount could add up to even more in the future.

not confirmed suspicions, it is speculated that these back taxes and penalties were imposed last October due to 74-year-old owner Aydin Dogan's criticisms of the country's ruling AK party. The fees add up to a sum equivalent to U.S.\$2.8 billion. The company appointed Goldman Sachs to advise on possible asset sales.

Reportedly, at least six international bidders are biting at the bit to purchase assets from Dogan Yayin, the media arm of Dogan Holding. These include European broadcaster RTL and the U.S.' Time Warner, as well as private equity firms KKR and Texas Pacific Group (TPG Capital). In addition, KKR and Turkish food maker Yildiz Holding's unit Gozde Finansal Hismelter formed a consortium in early February to bid for Dogan Yayin assets.

Dogan Yayin is fighting the government's monetary demands, and according to Reuters, as of February 7, a top administrative court overturned tax court rulings worth 713.3 million lira (\$451.5 million), deciding in favor of the Dogan TV unit.

Turkey's DYH TV Fire Sale

Dogan Yayin Holding (DYH), Turkey's largest media group, is selling its assets as a result of a slew of back taxes and fines being imposed on the company.

Although the Turkish government has

Greetings from the "Battlefront of Kabul"

By FARRELL MEISEL

I'm now at the seven-month mark since I came to the "Switzerland of Central Asia." I am hoping this greeting finds all of you well, and counting the days until springtime!

The good news is we've made some enormous progress with the channel's development. We've just concluded a rebranding exercise modernizing the look of the channel, enhancing the "1TV" symbol, and adding new acquired and original programs to the line-up.

We also relaunched our news, developing a branded product for all of our daily news broadcasts. Below is a picture of the director of News & Current Affairs, Mostafa Mahmoud, and me as the news set was being installed in the studio. I'd also like to point out that all the creative work, design of the new News and Current Affairs studio and construction were done locally. Mostafa is a trained physician who couldn't make ends meet in medicine, so he embarked on a career in journalism.



Last December, we launched a series of programs entitled *The Mask*, which featured, for the first time in Afghanistan, victims of abuse telling

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(Continued from Page 6)

their horrific stories on camera behind a mask in order to protect their identities and themselves. Our Current Affairs manager, who is a creative and energetic 28-year-old journalist/lawyer, developed the series.

CNN gave the premiere prominent coverage. It devoted not only a major story to the project, but in its expanded "Back Story" program, the correspondent expanded on the details of the issues surrounding the abuse of women, the awful statistics, and what organizations are doing here to eliminate the problems.

Additionally, the BBC and BBC World News, along with the CBC, CBS News, Public Radio International in the U.S., the Huffington Post and other news organizations and/or websites devoted space to the program.

Another important initiative we started was a monthly prime time current affairs series entitled *Kabul Debate Live*. Last year, the taped program had a limited run. This year we decided to produce the series live, again with a studio audience, but with a twist. Each member of the 150-plus audience could vote on the question being posed to our guests using interactive voting devices, similar to the ones used on *Who Wants To Be a Millionaire*. The viewers at home could vote via SMS using a special four-digit code. The first program, which aired at 7 p.m. last February, posed the question of whether the Afghan security forces could take over from the international forces in 2014. The studio audience

overwhelmingly voted "no" while the viewers at home, numbering around 10,000 voted 57 percent in favor. As we say, "to be continued."

Our second program in the series started last March and airs at 6 p.m. The topic: Should there be enduring international military bases after 2014? We have additional current affairs projects in production now for broadcast beginning in Q2 and Q3.

Additionally, we started carrying Euronews in Farsi (a similar Persian dialect) twice daily, at breakfast time and late night. Dari is spoken widely here, and those who speak and write Dari understand the Farsi dialect, which is the prominent language in Iran. This is the first time Euronews is being seen in Central Asia and Afghanistan.

Amidst all the new strategic and commercial initiatives, Afghanistan and Kabul City have been rocked with an increase in violence. For the seventh time

in as many weeks, suicide bombers have been striking in and outside of Kabul.

The weather has been miserable. Earlier in February we were hit with snow and rain, making the already frigid temperatures a bit more uncomfortable.

In mid-February, there were two holidays in Afghanistan — Liberation Day (from the Russians) and Prophet Mohammad's Birthday. That gave me a chance to get away for three days in Dubai, which was absolutely wonderful, as always.

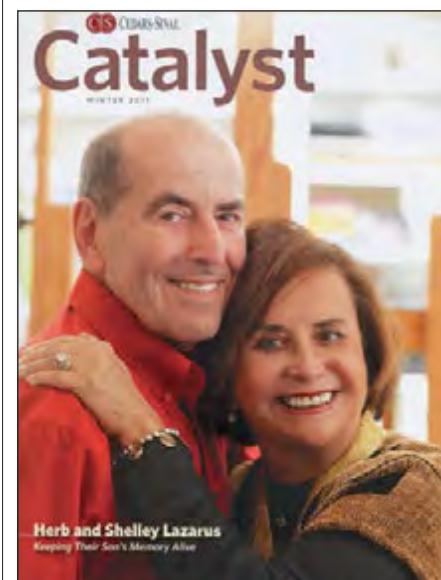
I'm taking a week's leave to go to the DISCOP Istanbul conference, which is the first time DISCOP, a growing media market and conference, is to be held in that wonderful Middle Eastern city. And it won't be too long before MIP-TV in Cannes, so hoping to see some of you in either Istanbul or Cannes.

The Lazaruses Get Hospital Coverage

Herb Lazarus, the president of Carsey-Werner International TV distribution, and his award-winning artist wife Shelley, were featured on the front cover of the Winter 2011 edition of *Catalyst*, the quarterly publication of the Cedars-Sinai Medical Center of Los Angeles, CA.

The Lazaruses' inside feature story remembered their son Robert, who died in 2005 at the age of 43 from pulmonary complications from an earlier treatment for a Hodgkin's lymphoma on his heart.

The Lazaruses started a memorial fund to raise money for the rehabilitation unit at Cedars-Sinai dedicated to Robert, who was a successful executive in the cable television business and later in the dot-com industry.



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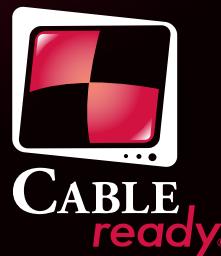
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Famous quotes

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VideoAge Daily's My2¢,
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Vinyl records spin back into vogue.
USA Today, Money,
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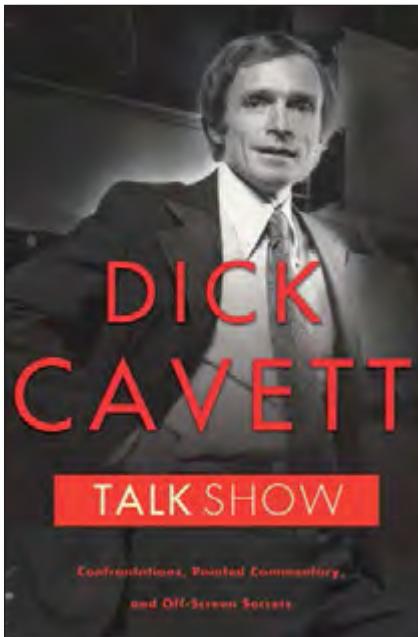
Talk Ain't Cheap, But Can Be Fun: Talk Shows With Cavett

Dick Cavett first entered Americans' living rooms through their television sets as the host of his late-night talk show, *The Dick Cavett Show*, which ran from 1968-1975 (ABC) and 1977-1982 (PBS). However, since 2007, he has entered Americans' homes via an online opinion column he pens for the *New York Times*. Cavett's book *Talk Show: Confrontations, Pointed Commentary, and Off-Screen Secrets* (Times Books, Henry Holt and Company, 279 pages, \$25.00) is a compilation of those opinion columns that revives episodes of Cavett's talk show, various key current events and even his childhood memories growing up in Lincoln, Nebraska.

Cavett reenacts some of his most memorable talk show episodes with some of his most intriguing guests. He even presents the most arresting confrontations in script format, quickening the pace and offering his humorous commentary in parentheses. He recreates the debacle that resulted when Norman Mailer, Gore Vidal and Janet Flanner appeared together on one episode of his late-night talk show that aired on ABC in 1971. Mailer and Vidal's differing viewpoints, along with Mailer's quick temper, made for an unforgettable program, and an entertaining set of columns. Cavett also shares fond memories of his conversations (he prides himself on following mentor and former boss Jack Parr's advice: "Don't do interviews") with the likes of Groucho Marx and Richard Burton, who made four television appearances seated beside Cavett.

This book is not the U.S. talk show host's first venture into the written word, or the publishing world: He was a comedy writer for Jack Paar, Merv Griffin, Johnny Carson and Groucho Marx, and the author of *Cavett* (Harcourt, Brace, Jovanovich 1974) and *Eye on Cavett* (Arbor House 1983), both of which he wrote with Christopher Porterfield.

When the *New York Times* approached Cavett about writing an online opinion column for the month of February 2007, he accepted the offer, not wanting "to appear gutless (to myself)." After four years, Cavett is still at it.



The opinion columns translate perfectly into book format, with each column functioning as a short chapter that features stories and themes — anecdotes from *The Dick Cavett Show*, tales from his childhood, his commentary on current affairs — that are woven throughout the individual columns.

Cavett often concludes his columns with cliffhangers, dangling a carrot in front of his weekly *Times* readers to keep them coming back for more. And those cliffhangers work equally well to encourage those who read his book to continue reading. His intellect and his ability to reproduce almost any situation in a humorous light intertwine, making for an exciting read, and those who pick up *Talk Show* will only grudgingly put it down.

Readers are even invited into his childhood, when a young Dickie Cavett and his friend Jimmy McConnell took turns sneaking each other into the movie theater through the alley exit to watch John Wayne star in *Sands of Iwo Jima* (A Republic Production, Universal Studios 1949). Cavett takes readers back to a time when he and his friends used to "play out," as they called the time after dinner during the summer months when the boys from the neighborhood gathered together to play.

His propensity for providing entertainment was evident in his

childhood activities. Although Cavett states that he is unsure of who first thought of this, part of "playing out" became stringing a dark thread from one side of the road to the other and draping a sheet of newspaper over the thread in the center of the road, causing the occasional night driver to slam on his or her brakes and chase after little Dickie and Jimmy, serenading them with choice words. Of course, the drivers likely missed the humor in this trick, and were not as entertained as Dickie Cavett, or the grown-up Dick Cavett's readers.

His childhood obsession with fireworks, and not "the stuff that girls and sissies liked...I mean the big stuff. The heavy ordnance. Cherry bombs, torpedoes, aerial bombs, two-, three-, and even six-inchers (jumbo firecrackers)," is perhaps telling of his later drive as a comedy writer and a talk show host to get the "big laugh." One Fourth of July, Cavett and McConnell lit a one-pound aerial bomb in the playground of their elementary school, cracking "a modest yet gratifying number of school windows." Another of the young Cavett's entertainment-related interests was magic. While he was in high school, "Magic became [his] life," and he earned money by performing magic shows for birthday parties, relishing his ability to make folks question, "How did he do that?" Cavett continues to marvel audiences with his wit.

He took his passion for fun and entertainment and translated it into his talent for entertaining people with words, be they spoken, on his TV talk show or written, in this *Talk Show*. While the adult Cavett still holds an interest in magic, he exchanged a magic wand for a ballpoint pen (or computer keyboard), as paper and the written word became his new props.

The author's humor often takes the form of direct addresses to the reader; "dear reader" — as in, "I feel almost heroic being able to bring this gem to you, dear reader" — being one of his most frequently used phrases. After opening *Strange, Dear, but True, Dear*, Cavett addresses the reader: "I hope you are

arrested." And we are arrested, eager to read more. Cavett interacts with his *Times* readers, calling on them to comment on his columns, and he rewards active readers by responding to their comments in subsequent entries, sometimes basing entire columns on them, as he did in *With Readers Like Y'all....* In this column, Cavett states, "You might not guess that at least half the fun of doing this column is getting to read your 'comments,'" and the reader gets the sense that he truly means it. By interacting with his readers, Cavett demonstrates that he enjoys communicating with those who read his column, and by extension, his book.

Cavett's direct interaction with his *Times* readers leads those reading the book to feel involved as well, as it makes the events about which he writes come alive, bringing back the fire and controversy that surrounded the issues at the time they occurred. Although some of Cavett's criticisms of the Bush Administration felt as though they had lost their urgency, readers were reminded of significant events in U.S. popular culture, including the 2008 Presidential election, radio host Don Imus catching fire for his on-air racial comment about black players on the Rutgers women's basketball team, and the Jay Leno/Conan O'Brien scheduling fiasco on NBC.

Talk Show is brilliantly written and lively. It is a treasure not just for those who have seen Cavett's shows and wish to relive his magic, but also for those who were too young to have had the opportunity to end their days watching Cavett converse with stars on the small screen.

As the son of two English teachers, his writing is an English lesson in itself. Indeed, Cavett writes of his disappointment, even disgust, at the way many Americans butcher the English language in columns such as, *It's Only Language* and *The Wild Wordsmith of Wasilla*, in which Cavett examines 2008 U.S. Republican vice presidential candidate Sarah Palin's "continuing assaults on the English language" and her tendency to ignore syntax altogether.

Talk Show manages to be both funny and intellectual. Cavett offers well-reasoned, well-thought out opinions on the topics he explores, and his evaluation of reader comments is pointed and fair. The book reminds older readers of important legends — Groucho, Burton, Wayne and Cheever to name a few — and peaks the curiosity of younger readers. Cavett's humor is intelligent, and readers must apply themselves to fully appreciate his wit, although those who don't can still get a laugh, and a lesson in history and great writing. SA

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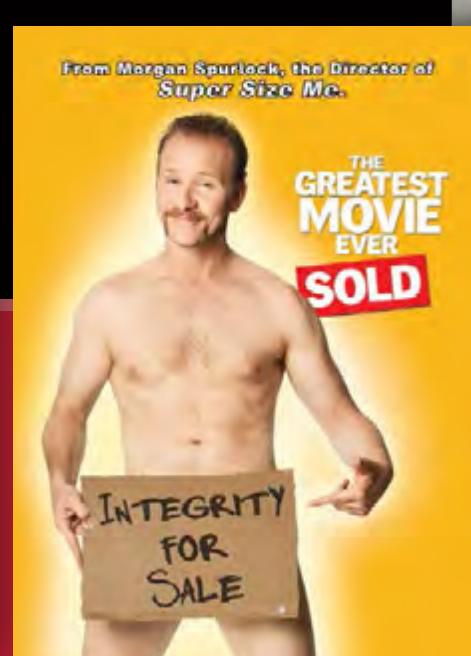
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Miami Market Marked Momentous Moments

That this recent NATPE was going to be a success was evident even before the start. On Saturday, January 22, two days before the market opened, two parties were held near the Fontainebleau Hotel, the market headquarters, with many more to follow. In the past, in Las Vegas, this number of parties was recorded throughout the entire event and sponsored by the organizers, since companies were no longer investing in a dying trade show.

NATPE's January 24-26 return to Miami Beach, Florida was, overall, considered by participants and organizers alike to be a success. This marked the third time that NATPE has been held in Miami Beach, after the 14th edition in 1977 and the 31st iteration in 1994.

NATPE CEO Rick Feldman noted that this year's market recorded "substantial growth," with the some 4,500 attendees, 702 of which were buyers, representing an overall 22 percent increase over 2010 in Las Vegas. Most importantly, all the U.S. studios were back in full force, with both their domestic and international distribution divisions.

At the same press conference, Feldman credited *VideoAge*'s petulant editorials over the past four years for the fortuitous move to Miami Beach.

The event still has a few kinks to work out concerning the venue, foremost



CBS Studios' Eric Muller, Stephanie Pacheco, Warner Bros' John Garcia, David Stern, Gustavo Gomez, Tomas Davison.

among which was the problem of too few elevators ushering participants to and from company exhibition suites in the Tresor tower, one of the Fontainebleau's four towers. Nevertheless, sellers reported that business was booming and that NATPE could consider itself revitalized.

After much discussion of whether or not the move to Miami would revamp the lagging market, the balmy south Florida city proved to be a welcoming venue. Case in point was Miami Beach Mayor Matti Herrera Bower, who penned a greeting to attendees for Day One of *VideoAge* Daily. "I like to think that NATPE and Miami Beach have evolved along similar paths by

embracing change as a source of energy, creativity and strength," she wrote, elaborating that she hoped the city of Miami Beach would become a launch pad for many NATPE ventures.

Clear signs of NATPE's revival were also evident in the number of the aforementioned parties. Although there were 12 official parties, in actuality the number of recreational activities swelled to 20, with some described as "large private events." The celebrations kicked off on Saturday and continued in a big way through Sunday, even before the market's opening on Monday. Wednesday, the final day, saw four parties, the largest of which was hosted by Disney. These activities, in



VideoAge Daily and *VideoAge Monthly* at the Tresor tower of the Fontainebleau appreciated by NATPE participants such as NewsProNet's Deanna Ray, John Cuddihy

effect, made the market a five-day event when, in the past, participants left after only the second day.

On Monday, January 24, the doors officially swung open on the convention floor, where all was smooth sailing. The only problem for the floor could have been the lack of mid-size companies, with the exclusion of *Cableready*. For next year, organizers have to make an extra effort to attract more mid-size distribution companies if the floor is to retain its useful purposes.

Buyers flooding the suites, on the other hand, faced 30-45 minute waits in the elevator banks. The flow somewhat improved after NATPE organizers took *VideoAge*'s suggestion to take advantage of both the lobby and ground floors to enter and exit the four elevators. (A possible solution for the elevator problem is presented in this Issue's "My Two Cents" editorial.)

The inconvenience did not deter acquisitions executives, however, who were out in droves. Where the top buying delegations were concerned, Canadian buyers numbered 36, while the U.S. had the best showing with 200, even though many buyers represented Latin companies. The contingent from Latin America was predictably strong, with 21 buyers from Argentina, 17 from Brazil, 15 from Colombia and 10 from Mexico.

Buyers were everywhere, at times gathering en masse around the lobby bar at the hotel's main hall and at the outdoor

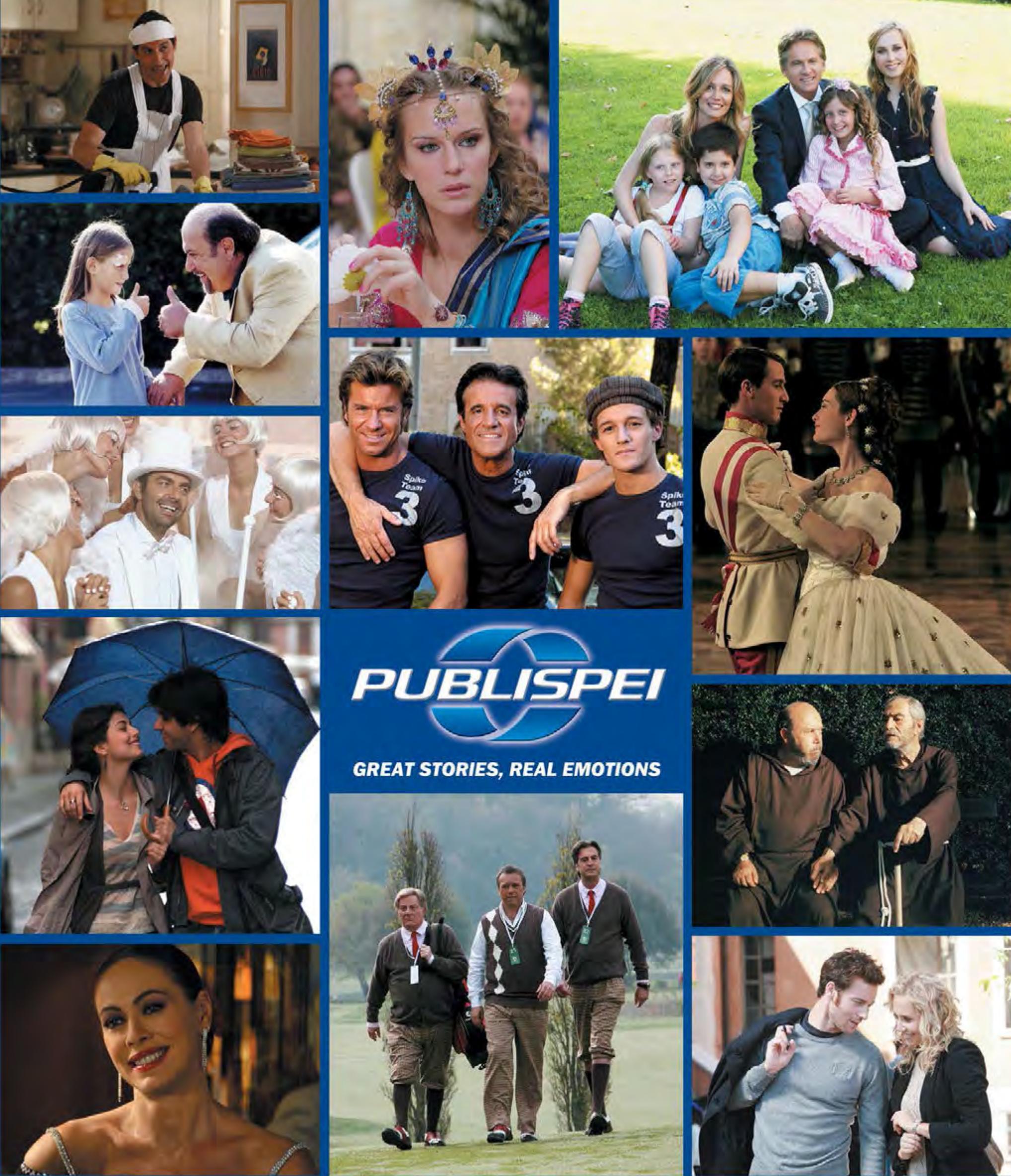
(Continued on Page 16)



The deals bar by the pools: No badge, no hassle



The line at elevators on Day One



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NATPE [continued]

(Continued from Page 14)



The docks and the exhibitors' boats

bar by the pools. These areas were considered fertile ground for some small distributors who basically "rented" a table and met with buyers without incurring the cost of a registration badge.

Another expedient used by some distributors (Sony Pictures included) to reduce the costs of renting exhibition space or to facilitate meetings, was to lease a boat moored on the canal directly across from the Fontainebleau, in the style found at the port in Cannes for MIP and MIPCOM.

As a result of the substantial Latin presence, NATPE accounted for an estimated \$100 million in deals (including those initiated at MIPCOM last October and those to be completed here at MIP). Plus, distributors were on hand with plenty of telenovelas. *VideoAge* Daily counted around 18 never before seen novelas making their premieres at the market, including titles from Caracol, Globo TV, Record TV, Telefe, Frecuencia Latina International, Telemundo and others.

The convention floor was abuzz with many of the issues facing TV in Latin America, including the challenge of DTT and the switchover from analogue to

digital. Between 2015 and 2024, countries across Latin America will complete the conversion, and along with the switch will come many more programming hours to fill and the resources to buy content for them.

Also on people's minds were the problems facing Hispanic TV in the U.S. Ad revenues for Spanish-language channels in the U.S. are down, while the number of outlets is increasing exponentially. Last year ad revenues for the sector dropped \$100 million, leaving a growing number of networks competing for a shrinking pie. And with Comcast set to complete its 60 Spanish-language network lineup, the situation promises to only grow more difficult. Plus, the challenge of keeping third and fourth generation bilingual audiences engaged in Hispanic programming is ever-present.

With the U.S. retrans fee hitting \$1 billion in 2010, the topic was prevalent (retrans is the fee that broadcasters negotiate with cable, satellite and broadband operators). But despite predictions that by 2016 the fee will reach \$2.6 billion, there was no session addressing the subject at NATPE.

In spite of the obstacles that the TV

industry faces ahead, there were many reasons to be optimistic at NATPE 2011. Day Two's panel "U.S. Domestic Syndication: Is There A Pulse" reassured audience members that things continue to look rosy for the syndication biz. John Nogawski, president of CBS Television (U.S.) Distribution noted that syndication remains "a cost-effective way for stations to fill their airwaves and have a franchise on their station that helps define them in their market." On the flip side, he pointed to creating suitable content for syndication as an ongoing challenge.

Mitch Burg, president of New York-based Syndicated Network Television Association (SNTA) also weighed in on the syndication business. Burg and the SNTA work for the six U.S. studios, gathering information about how marketers can best take advantage of syndication. However, at another seminar, Jeff Zucker, the then CEO of NBC Universal, pointed out that cable networks have to step away from syndication and move into original programming, since on-demand services have eroded the profitability of the syndication business model.

Another highlight in the seminar schedule was "Next Generation of TV Digital Measurement." Nielsen's Cheryl Idell moderated a panel exploring the meaning, goals and future of TV measurement. Idell and her roster of guests took on new technology and subscription based business models in Internet content delivery.

After spotty attendance in 2010, the "800 lb gorillas" (i.e. the U.S. studios) were back at NATPE. And naturally, they took the opportunity to go all out, with suites in Tresor tower (or the hotel's Versaille wing for Warner Bros.) and cabanas out by the pool, which became very useful for taking meetings while avoiding the elevator jam. There were around 185 studio executives gracing the hallways of the Fontainebleau, and Warner Bros., with a team of 40, had the biggest



VideoAge's on the spot remedy adopted by NATPE

delegation. All studios brought along their Latin American sales departments, and many had dedicated Canadian sales forces as well. Additionally, studio executives representing Europe were up, especially at NBC Universal and CBS.

Also on the studio front, Disney Media Networks Latin America (DMNLA) announced a deal that will see Disney series *The Amazing Race* air on TBS' SPACE channel. The news was announced at a breakfast press conference organized by Turner Broadcasting Systems and DMNLA on Day Two. Based in Argentina, SPACE will carry the third season of the reality show exclusively for all of Latin America.

Day Two also brought the traditional Brandon Tartikoff Legacy Awards, which this year honored *Entertainment Tonight's* Mary Hart, along with NBC sports executive Dick Ebersol, retiring TV host Regis Philbin and international TV executive Gerhard Zeiler of Germany's RTL Group. The awards recognize individuals who demonstrate passion, leadership and independence in the creation of television programs.

As the market began to wind down, convention floor talk turned, inevitably to the next market. For many, this was to be DISCOP Africa, which took place February 9-11 in Accra, Ghana. Companies from Latin America and Europe confirmed their attendance at the event, and Patrick Jucaud of organizing company Basic Lead pointed out that many IPTV platforms were to be on the hunt for content.

In the weeks after the market, NATPE organizers announced that next year's event will be tentatively held January 23-25, 2012. ●



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Indies Getting More Attention Hope Translates Into More Sales

The birds are singing, which can only mean one thing: MIP is in the air. The days are getting longer, but MIP-TV 2011 — set to return to its traditional venue, the Palais des Festival in Cannes, France, April 4-7 — is getting shorter: One day shorter from the previous edition.

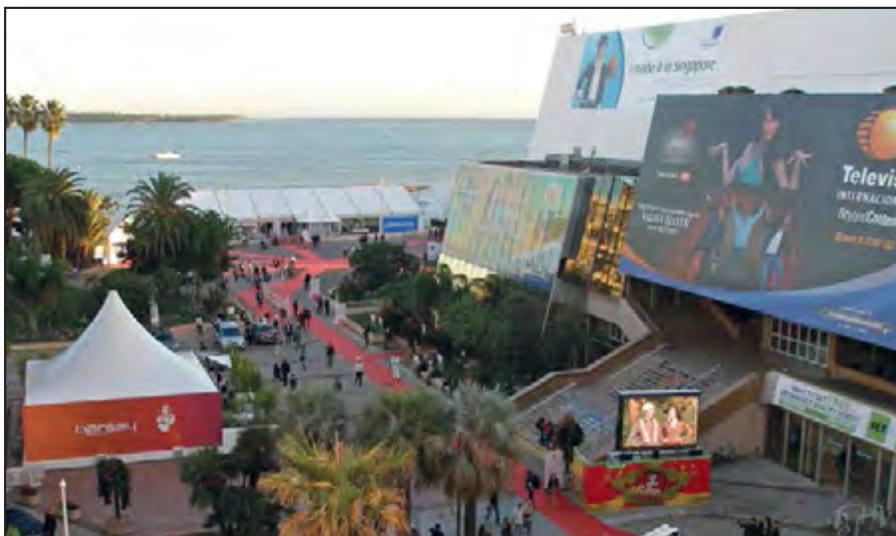
Aside from CBS Studios and NBC-Universal (now owned by Comcast), which will have the customary elaborate stands, the other U.S. studios will not be in full attendance. Some think that this may make for a quiet market, however indies will surely receive much more attention from buyers.

"It could be a very light MIP," said Irv Holender of Toronto-based Fremantle Corp. of the studios' absence. But, other executives *VideoAge* talked to were optimistic that the dearth of studio stands could clear a path for the independents.

As usual, MIP activities kick off with MIPDoc, the market's dedicated documentary event, which will take place April 2-3, two days before the start of the MIP-TV proper. This year, MIPDoc has a lot to offer companies that specialize in factual entertainment, with a packed schedule of seminars, keynotes and matchmaking events. Also of note is the MIPDoc Co-Production Challenge, now in its seventh year, which is designed to help breakout producers find funding. Plus, MIPDoc will get its own opening night cocktail party at the Majestic Hotel.

Jonathan South senior director of International Content Sales, EMEA for new York-based AETN International noted that for his company, MIPDoc is a big attraction. "As MIPDoc is held alongside MIP-TV," he said, "We always find many new clients that have screened our programs there and consequently come visit our stand." This year, AETN is bringing to market what South referred to as the firm's "strongest slate ever of real life focused series," and plans to target buyers from France, Germany, Scandinavia and Benelux, who have all shown an appetite for this type of programming.

Another mini-event, MIPFormats, will also run simultaneously with MIPDoc. MIPFormats, which takes place April 2-3 as well, is only in



its second year, but has so far been well received amongst participants since its inaugural edition in 2010. Like MIPDoc, MIPFormats will have a variety of seminars on tap, including a panel titled "Format Programming Strategies: What Buyers Want" and a focus on Latin America on its first day. The return of MIPFormats ensures that formats will continue to be an important worldwide programming trend. Many companies will be using the market as a launch pad for their new formats. CEO Jon Kramer noted that his Los Angeles-based Rive Gauche will be active on the distribution side, but also emphasized that Rive Gauche is "focused on developing original formats and pitching them internationally." Kramer elaborated that, "It's just become too difficult to hold on to rights in the U.S."

As for the sellers, MIP and MIPCOM have always brought out the European crowd, and this year will be no exception. Zurich-based First Hand Films will be on hand with sales goals for the U.S., the U.K., Latin America and Asia. CEO Esther van Messel stated that her strategy for the market is to present all the new titles in the company's catalogue to buyers, but target certain programs towards the tastes of their existing clients. "Each territory is different," she said, "For example, Asian audiences seem to be interested in Western stories that have a human interest angle, where as current affairs programs are just a little harder to sell in Asia. It's ultimately about keeping abreast of all viewing trends and tailoring programming to the buyers' needs."

Greg Phillips, president, Content Television and Content Digital for London-based Fireworks International stated that his team will "focus on all territories with equal importance." Fireworks will also be launching a host of new titles across a variety of genres, including two new non-fiction series, a crime solving adventure and a thriller. Additionally, Phillips emphasized that this MIP-TV is especially important to the company, as it will be attending for the first time ever "under the recently announced new banner of Content Media Corporation, operating as three distinct divisions—Content Television, Content Digital and Content Film."

Fremantle's Holender remarked that his sales team will have their noses to the grindstone. "We're still focusing on European co-productions and the new vitality in the Asian market for co-productions." Holender also stated that he would be avoiding selling any one-off programming. "What we try to stay away from is the one shot deals," he said. "The single events and single specials consume as much time as full series do."

For their part, the buyers will be on the hunt for a wide range of product, as usual. Jane Roscoe, network programmer for Australia's SBS Television said that her meeting schedule is, for the most part, booked, but her team is "always on the lookout for new content and suppliers as [they] walk the floors of the Palais." SBS, like many major broadcasters, will be acquiring content across a number of genres. "Priorities include 'big idea' documentary series (science, politics,

environmental issues), engaging factual formats for both acquisition and commissioning, food programming from around the world, fresh and provocative dramas and comedies and accessible entertainment shows for the early evening," said Roscoe.

Though it remains to be seen what programming trends will be hot at this year's market, some executives had predictions. Patrick Elmendorff, managing director of Munich-based Studio 100 Media pointed to the revival of classic series as one thing to watch for. He elaborated that he expects to see a boom in "the production of CGI state-of-the-art animation series based on classic children's publishing properties or toys which are meant to attract children and parents." Elmendorff also observed that "cross-media productions as well as web and mobile devices are increasingly important," a trend which First Hand Films' Messel also highlighted.

MIPCOM 2010 played host to a World Premiere TV Screening, and MIP-TV will continue the tradition with the international debut of GK-TV's medieval drama *Camelot*. Co-stars Eva Green and Joseph Fiennes will be on hand for this gala event, which will take place on Day One and will be presented by GK-TV and Starz.

Where keynotes are concerned, Rodolphe Belmer, executive vice president, Content at Canal Group and David Frank CEO of Zodiak Media Group will each make a speech on Day One. Meanwhile, Hans Vestberg, president and CEO of Ericsson and Miles Young, CEO of Ogilvy and Mather Worldwide will get their chances on Day Two.

This time around, conference sessions will tackle a slew of subjects, including the ever-elusive new media. The Content 360 panels on Day One and Two will teach execs how to pitch cross-media projects, smart phone apps and media tablet programs and a Day One seminar will explore "How to Achieve Creative Excellence." Asia will also be a major topic, with Day Two's "Working With Asia" workshop and Day Three's Asian Animation Screenings.

This year, attendance figures look good with an estimated 11,500 overall attendees from 107 countries in the TV, digital and advertising fields, including 4,000 buyers and 1,500 exhibitors. The reason why this year the trade show is one day shorter remains elusive. The move doesn't seem to benefit distributors, who said that costs will stay basically the same, while they'll have one day less to meet with buyers, considering that the previous five-day event became in effect a four-day market, since buyers leave earlier and exhibitors use the last day to pack up. With a shorter event, exhibitors are thus expecting an effective three-day market. The fact that the Palais will open earlier and close later will have little redeeming value because participants use the morning for breakfast meetings and the afternoons and evenings for parties and/or dinners. **ES**



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The L.A. Screenings Shaping Up After Sheen Shenanigans

By LUCY COHEN BLATTER

All eyes are on CBS and Warner Bros. these days. At press time, both industry insiders and regular joes were waiting with bated breath to find out the post-Charlie Sheen fate of *Two and a Half Men*. But believe it or not, there are other shows out there, and the 2011-2012 U.S. TV season is nearly upon us.

The five big U.S. TV networks — ABC, CBS, FOX, NBC and CW — have commissioned 84 pilots among them. And the scripts and stars are hoping to take the world by storm (in addition to actually getting picked up), despite their lack of what Sheen is said to have, "tiger blood."

Sure there are the usual police and medical dramas and quite a few remakes and series that are giving us *deja vu*. But there are also a number of new and interesting pilots, the likes of which we've never seen before.

Take for instance, ABC's *Poe* (Warner Bros.). It's a crime procedural, but a pretty unique one at that. The drama follows macabre writer Edgar Allan Poe as the world's very first detective, investigating dark mysteries in 1840s Boston.

Even the remakes sound intriguing. And they're certainly generating a lot of buzz. There's NBC's *Wonder Woman* (Warner Bros.), a David E. Kelley-led reboot of the classic comic and ABC's *Charlie's Angels* (Sony Pictures), a remake of the 1970s classic set in Miami, which is being produced by one of the recent film remake's angels, Drew Barrymore. We at *VideoAge* are guessing that with the recent success of the remake *Hawaii Five-O*, and Barrymore's star power, this is a pretty sure thing in terms of pick-up potential.

In the spin-off category, there's FOX's *The Finder* (Fox Studios), about a former military policeman who can remember everything. It's a spin-off of the net's forensic crime drama, *Bones*.

There are also several British remakes

(as usual). Blighty formats can be difficult to recreate, but NBC seems to be banking on them. The Peacock Net is offering up its own version of police procedural *Prime Suspect* (Universal Studios), comedy *Outnumbered* (Fox Studios), based on a comedy about a couple trying to raise three precocious kids and *Free Agents* (Universal Studios), based on a format about two quirky co-workers who are both on the rebound.

From Israel, NBC has ordered an eight-episode format, *Still Standing*: a straight-to-series game show commissioned to Armoza Formats.

NBC, now under the direction of Robert Greenblatt, is courting a lot of big names in order to get back on top. Highly buzzed-about series include *Wonder Woman* (Warner Bros.) and *Playboy* (Fox Studios), from Brian Grazer and Ron Howard, about 1960s Playboy Bunnies.

Now, back to the trends. Unsurprisingly given the runaway success of *Glee*, musicals are showing up again. ABC has Marc Cherry's *Hallelujah* (ABC Studios), a drama that will be punctuated with gospel music and NBC's *Smash* (Universal Studios), which will showcase musical theater.

On the comedy side, there's an abundance of wacky, modern families

(in view of the success of the ABC series *Modern Family*). Take ABC's *Bad Mom* (ABC Studios), which stars Jenna Elfman as a less-than-stellar mom, and *Other People's Kids* (ABC Studios), about an irresponsible 32-year-old who falls in love with an older woman and has to deal with two kids, an ex-husband, and ex-in-laws. CBS has the *Rob Schneider Project* (CBS Studios), which stars the comedian as a confirmed bachelor who has just married into a tight-knit Mexican-American family. FOX has *Council of Dads* (Sony Pictures), about a group of five men called together by the widow of their close friend in order to help her raise his two young children.

CBS seems to be attempting to appeal to its younger viewers with two comedies about young people trying to make it big: *The Assistants* (CBS Studios), which revolves around four people who work for a celebrity couple, and an *Untitled Peter Knight Comedy* (Sony Pictures/CBS Studios), about young people working at a high-powered venture capital firm. And ABC is getting in on the action too. The Alphabet Net's *Georgetown* (Warner Bros.) follows young people working behind the scenes of D.C.'s powerbrokers.

And lest one thinks that the vampire trend is a thing of the past, note that every network has something



David Boreanaz and Emily Deschanel star as FBI Special Agents on FOX's *Bones*. A spinoff pilot, *The Finder*, has been commissioned by FOX.



Thom Sherman, head of Drama at the CW

supernatural in the works. Thank you *Twilight*. The CW has three (out of its total six commissioned pilots): *Awakening* (Warner Bros.), about a zombie uprising; *Heavenly* (CBS Studios), which revolves around a former angel; and *Secret Circle* (CBS Studios/Warner Bros.), about a young female witch. Thom Sherman, head of Drama at the network, described *Awakening* as a "provocative script and the most unique piece of material we read and developed this year — a huge, fun, swing-for-the-fences kind of project."

While Sherman stressed the fact that the network is equally excited about its non-supernatural pilots, it's hard to ignore the past success of shows such as *Smallville*, *Supernatural* and *The Vampire Diaries*. So the hopes for the fantasy series are high.

Now, we know Charlie Sheen has stolen the spotlight as the most-talked-about TV star of the moment (and possibly all time), but the networks are pulling out other big guns to star in their pilots. ABC has cast Ashley Judd in its already-picked up drama *Missing* (ABC Studios), about a woman on a mission to track down her son in Italy. FOX is hoping for another *24*-sized hit, tapping Kiefer Sutherland for *Touch* (Fox Studios), about a dad whose autistic son can predict the future. NBC's got movie star Maria Bello playing the lead role in the Universal Studios-produced *Prime Suspect* (a role made famous by Helen Mirren in England). FOX has tapped Ethan Hawke for spy thriller *Exit Strategy* (Fox Studios). Minnie Driver stars in *Hail Mary* (Warner Bros.), a series for CBS about a pair of private investigators, one of whom is a suburban single mom. Debra Messing will bust out her singing chops in NBC's *Smash* (Universal Studios). Whether or not the stars will make the series bona fide pick-up shoo-ins is, naturally, still unknown. Only L.A. Screenings time will tell. ●

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Canadian Masters Muster Laughable Art That Travels

Jokey doesn't travel," is the traditional television mantra. But, this could be true for every part of the world, except for funny television shows made in Quebec, Canada, that require no dubbing, subtitles or voiceovers.

Candid Camera was the first hidden camera reality show and the first format to be sold to various countries, where it became popular with local versions. It reigned sovereignly worldwide until 1983, when a few creative people from Quebec decided to take seriously the derisive attitude that the French in Europe and English-speaking people in Canada were showing towards French Canada, and reacted in kind, making everyone laugh with them.

In 1983, Gilbert Rozon, then a 29-year-old possibly not having much fun as a lawyer, founded "Juste pour rire," a two-day laugh-a-thon festival in Montreal, Quebec, which in 1985 became a month-long event every July, making it the largest festival of its kind in the world.

At the same time, another Québécoise company, Groupe Multimedia, began distributing *Just Kidding*, a video prank TV show imported from Australia. Unrelated, but still in the realm of funny entertainment, in 1984 Guy Laliberté founded "Cirque du Soleil," also in Montreal.

At the time, creativity in Quebec was under competitive pressure from neighboring Ontario, where in 1975, Lorne Michaels from Toronto created for NBC *Saturday Night Live*, one of America's funny shows, and in 1976, Andrew Alexander developed *Second City Television* for Toronto's Global TV network, which quickly became Canada's funniest TV show.

In that period, the pressure was so high that *les Québécoise* even started to consider secession from the Canadian federation to become an indie country. Ontario seconded the motion, hoping to put an end to bi-lingual street signs. But, as soon as people in Quebec realized that the move would have pleased Ontario, they stopped seeking secession, thus proving that humor solves all problems. Subsequently, Rozon was able to unify the country by sharing some of his Festival's stand-up specials with the nation, showing them in prime-time on CBC's national English network, and TVA in French Canada.

In the year 2000, on the strength



Gilbert Rozon is the founding chairman of JFL Group. He started working at 14 as a gravedigger, and later became a lawyer

of the laugh festival, which in English translates to "Just For Laughs" or JFL (possibly because the French JPR sounds too close to a GPR stabilizer), Rozon started to produce a television version, called *Just For Laughs Gags* (JFLG), incorporating 13 "gags" into 22-minute episodes. Today, the company has amassed 224 episodes, churned out at a rate of 13 new episodes per year, minimum. That means that the creative team at JFL has had to come up with over 2,000 different gags.

The process of producing gags isn't as easy as it looks. JFL starts with 500 scripts (called "bibles") created by up to eight seasoned writers. Out of those, 250 go into production each year utilizing a "bank" of 25 actors — 18 adults and seven children. However, 25 percent of those gags are discarded, because on tape they are not as funny as they were on paper. To film one gag, more than five hours of raw footage is shot, often involving up to 30 "victims." Post-production takes an average of nine hours per gag, including adding original music (by three in-house composers), which brings the total cost for each gag to C\$10,000: A sum which is nothing to just laugh at.

The secret for the worldwide success of JFLG can be attributed to the fact that there is no dialogue, just background music and canned laughter to gags that appeal to all age groups and cross boundaries. "We don't laugh at people, we laugh with them," JFL's executive and creative producer Pierre Girard said, "When you watch the show, you want to be in the place of the 'victim' — that's our success."

In addition, the whole company is geared for laughter, with a website (and corresponding e-mail addresses for executives) called www.hahaha.com.

According to an informal survey, and

in the usual "Blame Canada" theme (from the *South Park* animated show), JFLG is blamed for tardiness at MIP-TV. This is because the big screen found outside the Cannes' Palais that continuously shows JFL's gags, is considered one of the causes for people being late for meetings, since they are stopped in their tracks — no matter how fast they're walking — by the funny gags on display. MIP participants seem to reserve particular attention to those gags that show nude or partially clad girls, but Sari Buksner, JFL's director, Sales and Development, was quick to point out that "those clips called *Naked & Funny*, are not produced by us, though we distribute them."

Currently, according to Buksner, JFLG is sold to practically every place on land and in the air, which, as officially reported, numbers 135 territories and 95 airlines. "In fact," she explained, "In some countries, the show is airing on three networks simultaneously: One network gets the first run and others the reruns." JFL, which has 200 staff employees, generates about C\$100 million in annual gross revenue.

To executives, selling at JFL is just like monetizing cows or pigs: No parts go to waste. So, in 1996, after showing highlights from the Festival on Canada's CBC, The Comedy Network and TVA, they started to market and export the Festival's stand up comedy acts outside Canada. This, Buksner pointed out, was a "Challenge. But the company has found profitable and creative ways to export their stand up comedy brand internationally."

As far as JFLG is concerned, the show is sold in several forms: As finished product (by selling full episodes rather than individual gags), custom packaging the show per territory, and selling through a "production license."

In the case of "custom packaging"



Pierre Girard is JFL's executive and creative producer. His motto is: "Just because we laugh, it doesn't mean it is funny."



JFL's straight guys. The sales team with, L. to r.: Sari Buksner, Shawn Rosengarten, Michelle Raymond, Daniel Galve

the shows per territory, Buksner gave the example of Five TV network in the U.K. for which JFL packaged eight shows that showcased British comics who have performed at the Festival.

Through a "production license" JFL has also worked with RTE (Ireland), Network Ten (Australia), WDR (Germany), BBC (U.K.) and NHK (Japan). The British version was produced by JFL North Ireland's partner, Wild Rover Productions and was broadcast on BBC One on Saturdays for five seasons until 2006.

In addition, JFL has been successful in Finland, Holland, India and Singapore. Producing gags in Singapore has proved a real challenge, considering the city-state's seemingly reserved, stern and shy nature, where it's impossible to even walk in public streets and chew gum at the same time. However, Pierre Girard leveraged the discomfort that Singaporeans have towards being touched, to create hilarious gags. What he couldn't do was utilize policemen for the gags because people were scared of them.

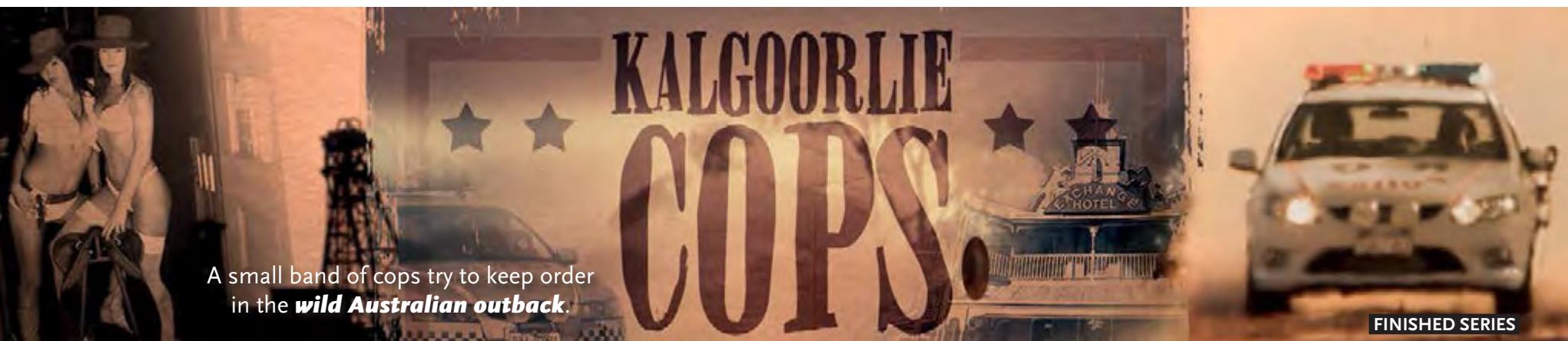
So what's next for JFL? "Our objective this year is to produce a new gags show for a younger demographic, and we hope to go into production as soon as this summer," commented Michelle Raymond, VP International Distribution, adding: "Co-viewing [TV viewing as a family] is the buzz word, and broadcasters understand that [JFLG] is the perfect family show to bring kids and parents sharing a good time together."



Andy Nulman is back at JFL after a 12-year hiatus, as president, Festivals and Television. He introduced JFL's Anglophone events back in 1985. He's now working on a solution in order not to have just one life to live.

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Who and What Are Buying In The Age of Selling

Television has always been a very parochial business and with the inexorable rise of the format, it seems that it is becoming ever truer. However, the origins of the international content business were firmly rooted in the business of licensing transmission of existing shows. *VideoAge* reviewed those markets where this quaint custom still holds sway.

One region of the world where the purchase of a license to transmit rather than a format to produce is still very much mainstream is the C.I.S. territories. However, Caroline Schroeter, sales manager at British producer and distributor Cineflix, cautioned that, "the media landscape in the C.I.S. territories has changed dramatically since the breakup of the Soviet Republic, with new investors, new channels and an expanding TV Network."

Russia's television industry, though dominated by well-established broadcasters such as Channel 1, CTC and Rossiya TV, also has several DTH platforms as well as a cable industry serving several million homes and a growing IPTV and VoD sector. Schroeter acknowledged that, "there has been an increase in local television production reflecting a national identity, especially in Russia and Ukraine," but also insisted that, "C.I.S. and the Baltic states are still massive territories in terms of traditional TV acquisitions." She believes the future for acquisitions in this region looks bright as well, commenting, "the arrival of new channels and the expanding pay-TV sector in this region will create new business opportunities in the future."

While these opportunities do exist and, as Schroeter said, are expanding in parts of the region, not all programming is popular with buyers. According to Schroeter, the most popular genres are, "the classic high-end documentary with history, culture or science as a central topic." Underlining this, she cited "successful sales to the C.I.S. and Baltic territories," of such Cineflix

staples as *Mayday*, *Nazi Hunters*, *Huge Movies 5* and *How Machines Work*.

Other genres she reported as selling well include factual entertainment aimed at a female middle class audience such as *Rags To Red Carpet*, and shows with a known international celebrity host such as Ty Pennington's *Inside The Box* or John Barrowman's *Animals At Work*. Although she cautioned that, "for factual entertainment, it is crucial that the cast is convincing and there is a strong storyline with a unique selling point."

As a general rule, Schroeter reported, "broadcasters in these countries are mostly interested in programming from English-speaking markets, mainly the U.S., U.K. and Canada." She continued, "This is especially true of fiction and factual entertainment. A show from the U.S. would almost always be preferred to a similar show from France or Germany, for example."

The volume that is bought will, of course, vary considerably from broadcaster to broadcaster, with large channels such as Channel 1 producing a lot of local content and as a consequence, buying in a lot less, although Schroeter did point to "a focus more on high-end documentaries for weekly slots," among its main acquisitions. By contrast, smaller channels will produce a lot less and buy more, "in excess of 500 hours per year," was her estimate



Zodiak Rights' Andreas Boenisch

for one of the smaller channels. And, although she said she has, "occasionally done deals with local distributors that include Pay, VoD and IPTV rights, she nonetheless noted that, "in general there is little or no windowing in these markets."

Another part of the world where program licensing still plays an important part in the audiovisual content business is Latin America. Here, windowing is very much a part of the equation. "The first window," asserted Tomas Silva, sales executive at Rive Gauche, "is always the Pan-Regional operators such as Discovery, HBO, Turner etc., which cover the entire region. Then there are some second window Pan-Regionals such as Mexico's Multivision or Argentina's Pramer, and others. These companies cover the whole region with the exception of Portuguese-speaking Brazil, which is covered by Globosat. After these operators," continued Silva, "it is a case of going country by country and broadcaster by broadcaster. In terms of windowing, the FTA channels are the very last, even after DVD." Illustrating this point, Silva cited the example of "a Hollywood blockbuster, which will have been seen everywhere by the time it gets to free TV. It will air first on Premium Pay, and possibly PPV, then on secondary pay such as Multivision and Pramer, and then on DVD."

In many ways this identifies the difference between the Pan-Regional operators and local free stations. The local stations buy in very little programming, around 15 percent to 20 percent with the majority of the big Hollywood programming going to the Pan-Regionals, but the programming the local free stations produce is much more targeted at their local audiences.

Silva said that the amount of programming bought by the Pan-Regional operators is very difficult to estimate, "because so many of them are contractually bound to take a large percentage of their schedule from their U.S. parents, and also because some, such as HBO, Turner, Discovery, MTV and A&E are quite active in



Cineflix's Caroline Schroeter

co-producing with local partners."

Where sales are made Silva reported that, "prices are generally steady, with the obvious exception of Venezuela where the government has taken over a number of stations causing the prices to fall dramatically." He conceded that, "recently some of the Pan-Regional operators have been more aggressive with their pricing."

The markets of sub-Saharan Africa have a structure that broadly resembles that of Latin America. Andreas Boenisch, VP, Sales at Zodiak Rights said, "Two years ago, our business was mainly focused on South Africa, Nigeria, and the Pan-African global players such as BBC Worldwide and Discovery, and, of course, the South African players such as MNET, e.tv and TopTV. Now, however, we are seeing a lot of activity in other sub-Saharan countries such as Kenya, Uganda, Ghana, Zimbabwe and Ethiopia." One key difference, however, between Latin America and sub-Saharan Africa is that a number of the large satellite operators are launching new services, either niche satellite services such as action channels aimed at young men, or lifestyle or documentary.

The market is changing in other ways as well. "There are a lot of new players entering the market now, especially in the four key markets I have already mentioned," reported Boenisch, "and they are often prepared to buy in high volume. So it is increasingly worth considering doing a number of local deals rather than one, all encompassing, deal with a satellite operator."

Generally sub-Saharan countries buy from English-speaking markets and Boenisch reported, "We have done very well, for example, with *So You Think You Can Dance* and *Don't Forget The Lyrics*." Shows like these, he noted, "have been produced in local versions in South Africa and Nigeria, and with the number of channels increasing, content from other genres, such as lifestyle and crime, is becoming more important." ●

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Micro-Payments Are Adding Up To Make Macro Revenues

The industry is increasingly sounding like an economics textbook. If “macro” indicates a large license fee from broadcasters and cable network operators, “micro” must mean a myriad of little payments that producers and distributors can extract from the online universe. Purchasing content such as episodes of TV shows, movies and music (or “atoms,” meaning program segments) from iTunes, Amazon.com and On Demand services on television sets represent examples of micro-payments.

Now the question is: Going the way of micro-payments, is it still a case of the much derided, neglected “analog dollars for digital pennies”?

Undoubtedly, these little payments made online are currently attracting a great deal of industry attention, and a major question surrounding micro-payments is whether there is any “real” money to be made in these tiny monetary revenues. Among the international executives *VideoAge* surveyed, there was a consensus that the issue of micro-payments is not a case of analog dollars versus digital pennies, and there is, indeed, money to be found in micro-payments.

One of the larger content companies that pioneered micro-payments is FremantleMedia, which, in 2009 premiered *Sun Quiz Live*, a show designed for micro-payments that cost the equivalent of U.S.\$490 an hour to produce.

Micro-payments are not something new in the online business. It is a concept established by the music industry and ringtones that content companies are now trying to fine-tune by basically applying the “long tail” business model to a highly-efficient (consumer-friendly) “click service” for users.

When asked whether it is worthwhile to sell content at such a small price, U.K.-based Andy Taylor, Digital Media director at All3Media was blunt: “It has to be, otherwise [we] wouldn’t do it.” As Lionsgate’s Los Angeles-based managing director, International Television Peter Iacono put it, digital pennies “have added up to become dollars” already. According to Iacono, “digital revenues are quite substantial” and seem to make for a nice business.

However, Los Angeles-based principal director of Toronto-based The Fremantle Corp. Irv Holender offered a bit more



All3Media's Andy Taylor

reserved assessment. He stated that, “Micro-payments constitute a small but growing market,” as The Fremantle Corp. is “increasing [its] broader parts of the catalogue into digital delivery.” These comments indicate that digital revenues from micro-payments are gaining ground and could become a significant part of business, even if not the main part.

And it is definitely the best way to monetize content that is difficult to sell to international TV outlets (e.g., comedies) or that is outside of the popular cycle (e.g., prime-time soaps). Older archives are also perfect candidates for micro-payments: Content that otherwise would still be collecting dust instead of pennies. Trillions of pennies. In that regard, researchers in England have established that, for such content services, consumers are willing to shell-out anything from 10 cents to \$3.25. Micro-payments for digital content is estimated to have reached worldwide \$11.5 billion in 2009.

No one was quite sure where micro-payments originated, but both Taylor and Iacono pointed to iTunes as an obvious example of their successful use. In fact, as Iacono remarked, “Micro-payments have been in use for quite some time, but the genesis of iTunes has transformed” the industry and the concept of using micro-payments.

Although there was uncertainty as to the origins, all agreed that there are, as Iacono put it, “many ways to generate micro-payments.” Taylor was more specific, citing two ways in particular. One is “charging for a TV program to watch it on demand” and the other is “using your program brand to launch a game to play. For example, launching an

iPhone game for *Cash Cab* and charging for services that use your program brand to create a range of services that people will pay for.” Thus, some companies are generating micro-payments by charging customers both to watch content online, as well as to play games associated with popular programs.

Therefore, it seems that micro-payments are about finding content that people will pay to watch or use. Taylor noted that many people are paying very small amounts of money, pennies, to play social media games such as *Farmville*, and even gambling and gaming sites in the U.K. However, he cautioned that “if it’s a subscription service, (i.e. people watching TV), [the amount people will pay for media] needs to be substantial.” Since companies have other revenues to measure, revenues generated by micro-payments must be substantial in order to be worthwhile. For Taylor, “each [digital] penny has to turn into dollars for us to keep the system, and as the audience moves we have to make sure we capture as much value for each [user] as we can.”

According to Iacono, the cost of transaction differs depending on the country, but the lowest price they charge in major territories is equivalent to U.S.\$1.99. “As the content creator, we keep the lion’s share of that transaction. It’s not so much the transaction, it’s our share in the transaction,” Iacono said.

Holender noted that micro-payments are a “business model that’s going to work, because there’s a collector out there who wants to own all of the episodes of a program.” Likewise, Taylor found that there is “evidence that people will pay to watch a premiere episode” of a program. He elaborated: “People will pay to see things that are incredibly exclusive.” Holender underscored the fact that there must be “a lot of content to make it work... Unless you have a lot of titles, you can’t compete.” Iacono agreed and was enthusiastic that there is a wide variety of content that can be purchased using micro-payments: “The great thing about micro-payments is that so many types of content work.”

However, if people are willing to purchase all types of content, it is important, as Taylor stressed, that a company “create the same value when people watch online as it does for people



Lionsgate's Peter Iacono

to watch on TV,” to ensure that the cost of the transaction is practical, and that companies are not giving away valuable content for next to nothing. What’s more, both Taylor and Iacono emphasized that for people to actually make purchases, the payment process for the consumer must be a “frictionless payment system.” Iacono supported the idea of a “One click, frictionless” process for purchasing content online. Since a means of payment is on file, micro-payments can be ideal for the consumer, according to Iacono.

Taylor pointed out that over time, “there could be a move away from physical product toward people viewing online through iTunes or their TV, once they become connected to the Internet. One would imagine that over time physical product will decline and online viewing will grow. So, in the industry, we need to make sure we keep the value we would make from selling a DVD” as the populace moves toward watching content online for a fee. This is important because, Taylor cautioned, “you don’t want to give anything away for free.” Therefore, “the value you make online has to be at least the same as it is with the physical product.” Taylor emphasized that, “things will change, and that’s not a bad thing as long as you’re creating a value when people view content online.” Holender agreed that micro-payments are “already changing the distribution game. Since the downfall of DVDs, the DVD people are now asking for those rights, and it’s a very thin line as to whose rights those are. So you have to be very careful how you manage the specific rights.”

Iacono also noted that the traditional distribution system is already being “affected [by micro-payments] because the pennies are dollars; they’re meaningful dollars. It’s not our core business, but it is meaningful.” However, he maintained that Lionsgate is finding ways to make business work for traditional broadcast clients, as well as new media clients, and the key to those efforts are windowing rules and holdbacks. Before content is made available on a service such as iTunes, it is available for a short window of time exclusively on the broadcaster’s website, thereby protecting the broadcaster while simultaneously satisfying new media clients. ●

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Africa's Continued Television Growth

Addressing the South African Parliament in February 1960, the then British Prime Minister Harold Macmillan told his audience that, "a wind of change is sweeping through Africa." Exactly 51 years later, a wind of opportunity now sweeps through the continent's audiovisual content industry.

With an all time record attendance of 439 participants, including representatives from every U.S. major, and all of Latin America's top telenovela suppliers, the fifth DISCOP Africa, held in Ghanaian capital Accra early last February, reflected such opportunities in the sub-Saharan region.

But the headline numbers are not the whole story, since DISCOP generated major deals such as that signed between John De Mol's Talpa Media and Modern Africa Productions under which the latter will co-produce all of Talpa's formats in several African countries. But the really hard evidence of the opportunity that is mushrooming in sub-Saharan Africa was to be found on the market floor, with the demand for content from an ever-growing array of new outlets.

One such outlet searching DISCOP Accra for new product was MC-TV in the form of managing director Jamal Conteh. Conteh has six years experience in broadcasting in Sierra Leone, the last four of which saw him serve as executive director of ABC-TV in that country. Now he has established MC-TV to act, in his words, "as a broker between content suppliers and advertisers and sponsors." MC-TV is due to go to air in May, and, says Conteh, he already has demand from advertisers and sponsors for, "good quality kids, educational programming, fashion, news and current events and sport." Traditionally, Sierra Leone mostly acquires programming from the major English-language markets and from neighboring West African countries, and illustrating this, MC-TV has already acquired educational programming on avoiding HIV from MTV, a raft of Nigerian movies (Nollywood is Africa's largest center

of feature film production and one of the largest in the world) as well as Indian drama series and movies and *Shades of Sin*, a telenovela from Ivory Coast-based Côte Ouest, Africa's largest independent distributor.

Also in Accra seeking programming for a start up was Adedayo Ouholowu of Nigeria's Ajala TV. Ajala TV is a wholly owned subsidiary of Ajala Travel, of which Ouholowu is co-founder and CEO, and so it is not surprising that Ajala TV is set to launch a niche travel channel. In fact the company is already up and running, having launched a branded block on leading Nigerian Pay operator HiTv last month, with the full launch of the channel slated for June.

Although the parent company is focused on travel in Nigeria, Ouholowu told *VideoAge* in Accra that, "Ajala TV will cover worldwide tourism," adding, "the Nigerian tourist is sophisticated and a diet of Kenyan safaris and Lagos beaches simply won't work, so we will present a range of destinations and travel options, but targeted at an African viewer." Like MC-TV's Conteh, Ouholowu found DISCOP Accra useful, signing up 30 hours of programming and telling *VideoAge* that, "we are also close to signing deals with Off The Fence and Deutsche Welle totaling about 40 hours of programming between them." So far, DISCOP Africa is the only market the fledgling Ajala TV has attended, but with the branded block up and running on HiTv and the date of the full launch quickly approaching, the plan is, per Ouholowu, to, "attend both MIP and MIPCOM this year."

A regular visitor to all three markets is Hannelie Beker, the buyer for Kenya's Wananchi. Wananchi is a triple play provider in the East Africa country, and Beker, who regularly visits all three markets, professes a preference for DISCOP Africa. She told *VideoAge* why: "The key thing about DISCOP Africa for me," she explained, "is that Africa is not marginal, and this is good for both buyers and sellers. Also," she continued, "it is a much better venue for me for networking. When I am in Cannes all I ever see are sellers as it is such a frenetic market. However, at DISCOP Africa, I

have much more time to network with my peers from other broadcasters."

VideoAge caught up with Beker on day one of DISCOP Africa, and so, unsurprisingly, she had not yet closed any deals, although she did report having had, "a number of very promising conversations." Nonetheless, Beker estimates that around 25 percent of her total annual purchases are made at, or as a direct result of, the DISCOP Africa markets. Wananchi is looking to plug a yawning demand for content in East Africa. At the moment the area is rife with content piracy, but, Beker believes, "this is because there is a huge demand for content that is currently not being met by adequate distribution channels and outlets. There are," she explained, "currently no cinemas and no retail outlets for DVD. But," she continued, "as the cost of both broadband and access to Pay packages fall, and we continue to offer a range, quality and choice that is simply not available on FTA, the emerging Kenyan middle class will readily pay for legitimate access. This is the market we are aiming for."

One of the key factors in the Kenyan content market was the completion a year or so ago of an undersea fiber running the entire length of the African East

coast, from the Arabian Gulf to South Africa, carrying voice, data and video. But this is by no means the only significant investment in infrastructure in sub-Saharan Africa's audiovisual content business.

SES, the Luxembourg-based satellite behemoth, is in the process of making a substantial investment in satellite capacity for the sub-Saharan region. An investment estimated by Theo Asampong, regional director, North, Central and West Africa, "to be in excess of U.S.\$1 billion, expanding or replacing, our existing fleet of seven satellites dedicated to sub-Saharan Africa." Asampong underlined the reason SES is making such a commitment by illustrating sub-Saharan Africa's potential for expansion in terms of television homes. The region has around 220 million homes of which only about 80 million currently have a television, as opposed to 240 million homes in Western Europe, of which around 230 million have television, although television is not the only potential for expansion identified by the company; it also sees great potential for the V-Sat market, which is used to service point to point transmission, typically mobile telephony. However, TV is the immediate priority.

As Christoph Limmer, senior director, Marketing and Market Development, Africa pointed out when *VideoAge* spoke with the SES team at Accra, "Most of the existing channels have realized they want to go digital and reach the whole population and that satellite is by far the most cost effective means of doing this, and it is also the means offering the best spread. Additionally, there are a lot of new players entering the market. Whereas two years or so ago, it was mostly talk, now there are concrete plans. I am confident that there will be a boom in demand over the next three years or so from many new players and that we have the expertise, the infrastructure and the investment to meet that demand." BJ ●

THE PRICE IS RIGHT, BUT BOUND TO INCREASE

Across a continent with 52 countries of vastly different sizes and wealth, and each with an increasing range of broadcasters of differing scope and ambition, prices are bound to vary considerably.

There is also a great difference among prices paid for differing genres. Sport is easily the most popular, and with few exceptions — rugby and cricket in South Africa, cricket and track in Kenya and wrestling in Senegal — sport really means soccer.

By far the two wealthiest broadcast markets are South Africa and Nigeria, and for most genres these markets would equate to one of the smaller European markets. However, the last English Premier League deal in Nigeria went for a reported U.S.\$100 million for all matches over three years.

Other than this, a general rule of thumb for most other sub-Saharan markets would be in the range \$250-\$350 per hour with some very good drama or high-end documentary occasionally going as high as \$500 per hour.



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Execs Call On Top Job Finders

(Continued from Cover)

can google potential candidates. "I am sure many companies do exactly that. If money is an object, you can always fill a job through the Internet," he said, then continued: "But, I also know that some do it with much less success than others. And one of the most significant and least documented costs of every business is the unsuccessful hire."

"[Another] of the biggest misconceptions is that higher unemployment levels mean less need for recruiters. In fact, the opposite can be true, with so many marginal candidates seeking positions with inappropriate credentials. But, certainly, companies have been hiring fewer executives in the recent past."

In Lipson's view, he provides his clients "with a great deal more than simply presenting a list of candidates whose prior jobs and experience will fit our client's stated needs. We provide details that may not otherwise be forthcoming. We bring out the 'religion' in candidates, and their references. And, along the way, we help educate our clients about the range of possible choices, and the full picture of the executives they are planning to hire. The more information to evaluate, the more likely the hire will be successful."

So, when does a company call you?

"We are retained by our client companies to find executives (from VPs to CEOs, creative executives to hands-on operators) for several of the following reasons:

(1) Clients want to look beyond the 'usual suspects' whom they have already heard about. In other words, they are not satisfied with their own list of candidates.

(2) Our client wants to make a 'confidential' management change. In this and other cases, we will not identify the client until absolutely necessary, which also allows us to approach those competitors that most of our clients seldom want to contact directly.

(3) Clients do not have sufficient time to actually search for candidates, or to properly evaluate those who reply to online postings, or are suggested by colleagues.

(4) Clients may be starting a new business area and are not adequately familiar with executive leaders in that field."

When asked how his job has changed since he started over 20 years ago, Lipson answered, "Things have not changed that much in the selection process. And in some ways, they haven't changed much in finding and evaluating entertainment executives either. There are no short

cuts. It is time intensive. What does change is the economic climate, and the emergence of different 'hot' areas, as media technologies and models evolve."

But, have the requirements changed? It is assumed that nowadays recruiters deal with MBAs, while yesteryear they dealt with SWAs (street-wise administrators).

"By the time retained recruiters get involved," Lipson explained, "it is usually at a level where specific experience and a compelling track record are much more important. And so, properly assessing the diversity, breadth and depth of experience becomes much more relevant. Based on the feedback we receive, as well as the candidates sometimes referred to us, hiring authorities can often 'miss' key indicators in an executive's CV. Stated differently, they may be great executives, but they are not always great recruiters.

As far as change in 'executive search' goes, another difference is that in the past companies might have questioned using a 'boutique recruiting firm.' After all, went the thinking, how could we go wrong if we hire the biggest? Now, most hiring authorities realize that it is the individual doing the search who really makes the difference, but they must still make sure that it is that individual who actually conducts their search, and I mean involvement at every stage of the search."

VideoAge wondered if companies have changed.

"That can be answered in so many ways," Lipson said. "Companies have tried new business areas, often with mixed results. Others have wanted to expand internationally, usually with greater success. We have often helped our clients do so, whether in Europe, Latin America, and Asia, and from those areas adding executives in the U.S."

Another question is: In today's entertainment business, can one exec fit-all? Meaning, can an executive easily move from film production to TV production to broadcasting, without problems?

"The last time I saw fairly consistent success was not in transferring from TV to film, but when domestic television executives moved into international territories," said Lipson. "Not all succeeded, and companies became less enamored paying expat packages, but the transnational experience has proved valuable to many of them as the international market has exploded. As a Canadian who has lived and worked in Europe and Asia, I know something about what is required to adapt to other cultures."

Now the million-dollar question: Adjusted for inflation, have salaries really changed over the years? "No," was his quick answer. "And, I believe compensation changes are more often due to the prevailing economic situation. Today, you can get a lot more 'executive' for a certain level of compensation than you could several years ago."

How do clients find you and how do you find the candidates?

"After all these years, people seem to know about us. What they are sometimes surprised to learn is that although we are based in Los Angeles, we have an extensive worldwide network and have done many international searches. Attending MIP since 1988, going to the international Licensing Show, speaking French, all that has helped."

"How do we find candidates?" he mused. "We begin with a precise description of the open position, and we then have questions that help our clients add other criteria they might not have thought of. Then, we become detectives. 'Where is this executive?' Yes, a database can sometimes help as a jumping off point, but rarely is that where we find the final candidate. The joy of my job is hearing about people we have not previously known about, and networking our way to them. But, ultimately, it is determining if they do indeed fit along all the criteria, how it works for our candidate and their family, and to then bring about the marriage so that all parties are excited to move forward together. And to monitor the results.

In approaching executives, we are always very respectful: people are busy; listening to or helping us is not their main job; they have to like you and respond positively to your professionalism. If they do, they may opt in, or refer us to others. Above all, you have to listen to their needs and goals. These are major career and family altering decisions. And they have to work for everyone involved."

Are candidates afraid to talk to you? (This could be for several reasons: a) if they're not selected, it could become embarrassing for them, and b) they might not want to be seen as looking around). How do you reassure them?

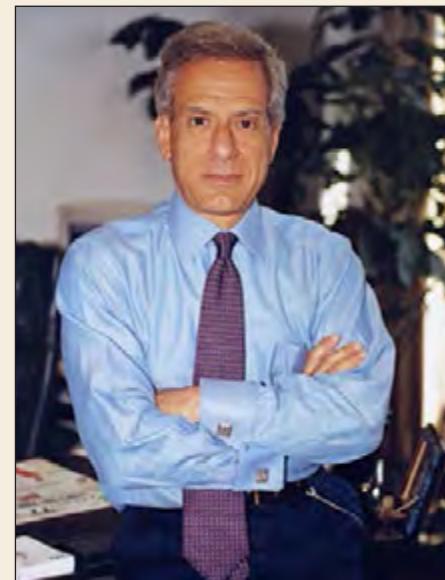
"We have experienced the opposite. From the very beginning, we have had candidates say to us, 'I can't believe I told you that.' They trust us. We have always felt that if we betray a single confidence, we will lose our credibility forever. As for their embarrassment or discomfort at not landing a job, candidates know that it is not merely about their skills set, but, the overall personality and cultural fit as well. We try very hard to manage their expectations; but clearly, people can be disappointed.

However, we pride ourselves on being honest. I was told years ago that in the entertainment industry, 'you can die of encouragement.' Nobody wins in that scenario, so we tell it like it is, without being unnecessarily blunt.

The toughest part is often providing candidates with timely feedback, especially when we have none because our clients don't yet have it. Candidates may feel neglected; but to call them week after week and say 'we have not heard anything' is a waste of everyone's time. We do our best to keep things moving forward."

What is your business model?

"Obviously, we are retained and charge for our services. I have often said that if a recruiter cannot disagree with his



Howard Lipson

client, by honestly discussing the pros and cons of a favorite candidate, then they have short changed their clients. Our job is not to 'nod in agreement,' even when it means not closing a deal.

That is our value, serving as the sounding board, as the devil's advocate. We all have flaws. Beyond finding, evaluating, negotiating, and hiring, we always offer to follow up with our clients, staying in touch with the executives who we place with them. Too many clients fail to take advantage of that.

And, we want that to be a bigger part of our services. Regular executive evaluation and, hopefully, executive retention, should be a major goal of every company. Too many senior leaders are left alone too long. Problems can fester. But, being able to voice an opinion will often go a long way to relieving tension. And so, we would like to add variations of that service to our business model in the future."

You have to describe other executives' job functions; can you describe yours?

"We expand upon our clients' existing job descriptions. In virtually every case, their criteria will change either before or certainly during the course of a search. We must be ready to adapt to, encourage or facilitate such changes in criteria by relaying candidates' reactions and adding our own feedback.

We regard this as an ongoing aspect of every search, and, I believe, we are better than our clients at incorporating such changes, even with their internal resources. Call it our ability to be objective.

Our other key role is to understand our clients' corporate culture and assess the hiring executive's specific issues for the successful candidate's personality. This is usually a subtle process, and [my] background in psychology seems to help.

Most everyone agrees that a candidate's ultimate success is not simply his or her 'skills set;' it is also how he or she fits into the organization, how they manage up, manage down. These behaviors are usually difficult to precisely measure in advance; but, after many years observing who has succeeded, and why, we have a broader evaluative context, and we use it."

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A Journalist With (Tele) Vision

(Continued from Cover)

local newspaper that ceased publication in the '80s] and only turned to being a television producer when that title folded. Initially I thought television would be an interim measure, for maybe six months or so — but that was 32 years ago!" The influence of his early years in journalism is still with him. When asked to name the three individuals who have had the greatest influence on his career, first up was his old editor at *The Evening News*, who, said Cohen, "taught me how to write." The producer David Cox got a vote of thanks for "teaching me how to analyze," and Cohen also credited former Pearson CEO and former BBC director general Greg Dyke for, "teaching me that in business, imagination is as important as discipline."

In this respect there is a telling quote about Cohen that Greg Dyke gave to Royal Television Society's house organ, *Television* a few years ago: "I had to have Tony [Cohen]. He does the thinking and I do the PR. Why don't we just hire him? You don't understand, it doesn't work without the PR."

Clearly, from the very start of his career, the business side of the industry held a fascination for him. In the '80s, Cohen took a one-year course at the London Business School, becoming, as far as he is aware, the first British producer to do this.

Over a career stretching back three decades Cohen has seen many changes. "In technology," he pointed out, "we have moved from 16 mm reversal, through tape to digital, and the move to tapeless production has had a significant impact, as has the introduction of new low energy lighting and cameras — especially on drama."

The relentless march of technology has also had a profound impact on business models, with the arrival of the multi-channel environment and of a vibrant independent production sector, as well as the significant effects of so many new platforms, especially, in Cohen's view, "mobile and the Internet with the enormous impact of social networking and gaming in particular."

In content, Cohen pointed to, "the emergence of the super format and the birth, and long life of reality," as key developments, and he is adamant that, "analyzing these changes and adapting FremantleMedia's business to take advantage of the opportunities they offer has been our core activity for the past few years."

But, for all of the undoubtedly importance of the changes that have taken place in the past few years, for Cohen, it has been the current trends that carry the greatest significance. "The most important current trend," he insisted, "is that television audiences are still rising, and this is something we see in all the world's major television markets. In the

U.K. for example," he continued, *The X Factor* has just enjoyed its best ever ratings in what was its seventh season. In the U.S. too, *American Idol* is still the number one show even in its tenth season. In fact, in most of the major markets, viewing figures for all the big brands are still rising," an observation which leads Cohen to what he considers another important current trend.

"It is worth noting," he suggested, "that there are fewer and fewer really big shows, and that those that make it as such are getting bigger and bigger. At the same time there are more and more smaller shows that can work really well for smaller, niche audiences, but," he cautioned, "the middle ground is fast disappearing."

Returning to his earlier reference to the enormous impact he believes the Internet has had, especially with the advent of social networking and gaming, it is typical of Cohen to focus on the opportunities these changes bring with them, citing as an example, "our use last season of YouTube to hold auditions for *America's Got Talent*; not only was this hugely popular, but one of the acts that entered the show this way actually made it to the final." Nor is this the only opportunity Cohen is eager to harvest in the still relatively new world of social networking. "Social networking sites can," he insisted, "have a vital role to play in generating buzz and excitement around a show while also providing a means for audience reaction to reach millions of others."

But, significant though the Net is, new opportunities also exist in other areas and Cohen is adamant that the proper exploitation of these opportunities is vital to the future prosperity of any company involved in the content business. Few would argue with his assertion that, "there is now less and less money available from broadcasters, but," he continued, "it is also true that there are more and more opportunities opening up elsewhere."

As examples of such opportunities, Cohen highlighted, "new opportunities in the area of branded programming as well as in gaming." He also pointed to, "our acquisition of @radical.media in the branded programming arena, and also of Canadian gaming specialist, Ludia, both of which we announced last October," as positioning FremantleMedia to move into this new area, and he was clear as to the importance he attaches to these acquisitions. "They are," he asserted, "central to our strategy of adapting to rapidly changing entertainment business models, and the very different way in which companies will do entertainment in the future."

Indeed Cohen believed that, "the content business is changing very quickly and will, I suspect, look very different, and very much more complicated in the future." Which, presumably, is why he also noted that, "the role of any company in the content business has to be to anticipate what the impact of the changes we see all around us will be, and to adapt to these changes. And," he stressed, "the main thing to understand is you can't hang around, you have to spot trends, and, when you have identified one, you must move quickly with it and reorganize your business to take account of the changes you have made."

As Cohen suggested earlier in this

Q&A WITH DAVID ELLENDER, GLOBAL CEO, FREMANTLEMEDIA ENTERPRISES

VideoAge International: Could you explain the difference between FremantleMedia and FremantleMedia Enterprises?

David Ellender: FremantleMedia Enterprises [FME] is the commercial and brand extension arm of FremantleMedia. FremantleMedia is one of the leading creators and producers of entertainment brands in the world. The company creates and produces many of the world's highest-rated prime time entertainment, drama and factual entertainment programs and formats, including *Idols* (co-produced with 19 Productions in the U.S.), *Got Talent* (co-produced with Syco in the U.K. and the U.S.), *The X Factor* (co-produced with Syco in the U.K. and the U.S.), *Take Me Out*, *The Price is Right*, and *Gute Zeiten Schlechte Zeiten* (*Good Times, Bad Times*), which is Germany's number one serial drama and one of 12 daily dramas made by FremantleMedia around the world. FremantleMedia has production operations in over 22 countries and creates nearly 10,000 hours of programming a year. FremantleMedia also recently acquired the global transmedia company @radical.media, and Ludia, creator and distributor of cross-platform interactive entertainment.

FME, the company's commercial and brand extension arm, operates globally and is comprised of three core businesses — international distribution, brand licensing, and home entertainment. Our distribution catalogue represents more than 20,000 hours of finished programming that is sold to more than 150 countries. Our brand licensing division is responsible for building brands on and off screen through sponsorship and promotions, consumer products and interactive, mobile and gaming, and live events. In home entertainment we operate DVD retail labels in both the U.K. and Australia; and in the U.S. and EMEA we have a successful licensing program to third party distributors. FME has operations in 11 locations around the world.

VAI: What does MIP represent for FME?

DE: MIP-TV is a very important event for us. Every year, we launch an exciting new slate of finished programming and our sales force gets the opportunity to present these to a huge range of broadcasters. It's a fantastic forum for us to meet up with long-standing clients, meet new partners and catch up with colleagues from around the globe. Not only do we close a lot of deals at the market, but we start a lot of conversations that lead to deals, so it's a very busy and exciting time.

VAI: FME is preparing for an important L.A. Screenings. Why is this market of particular importance?

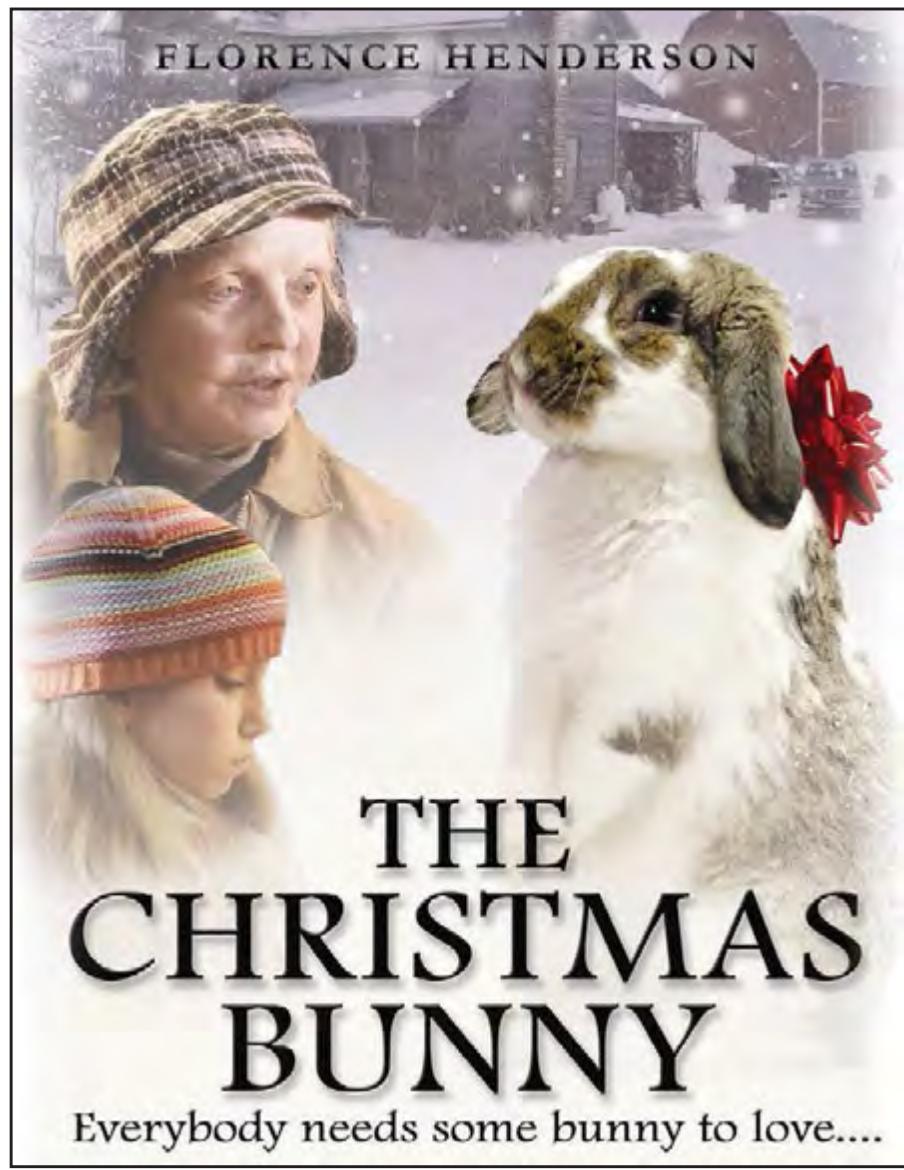
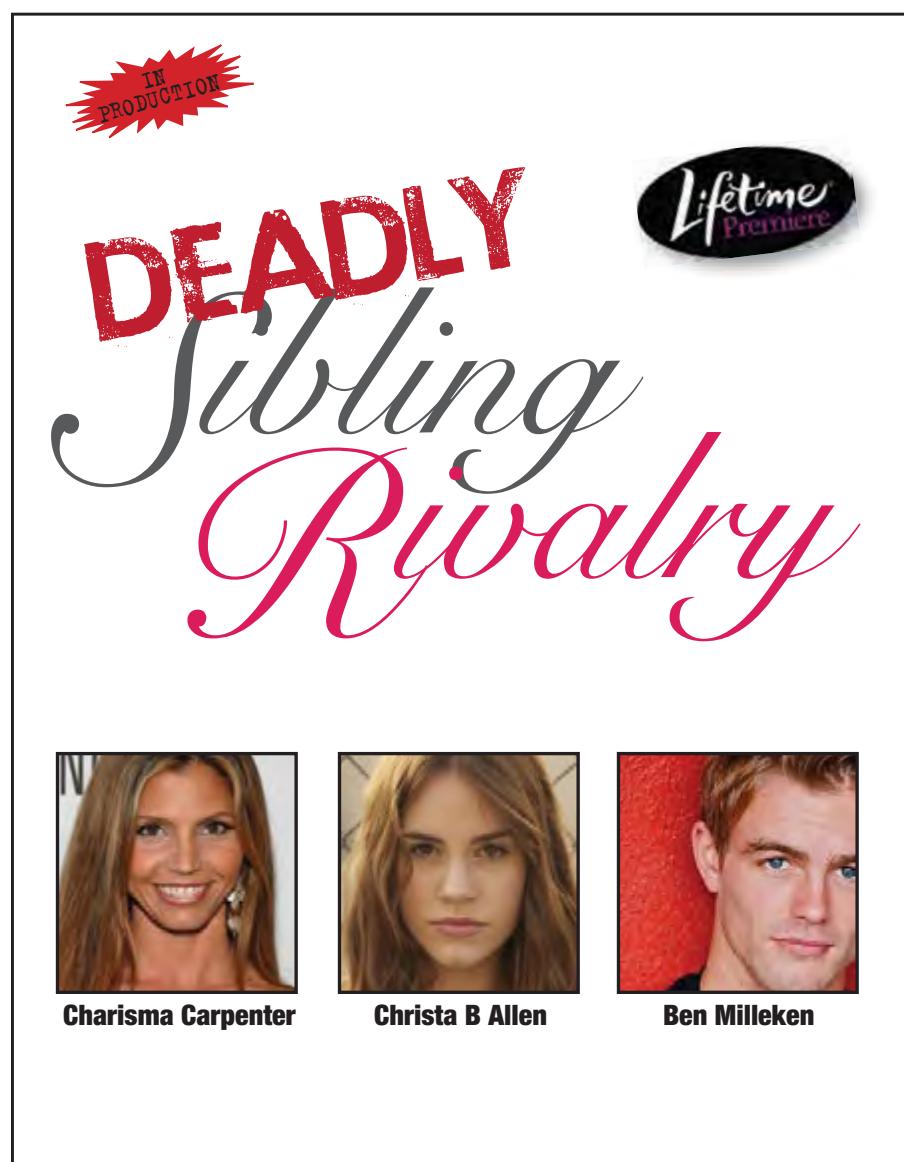
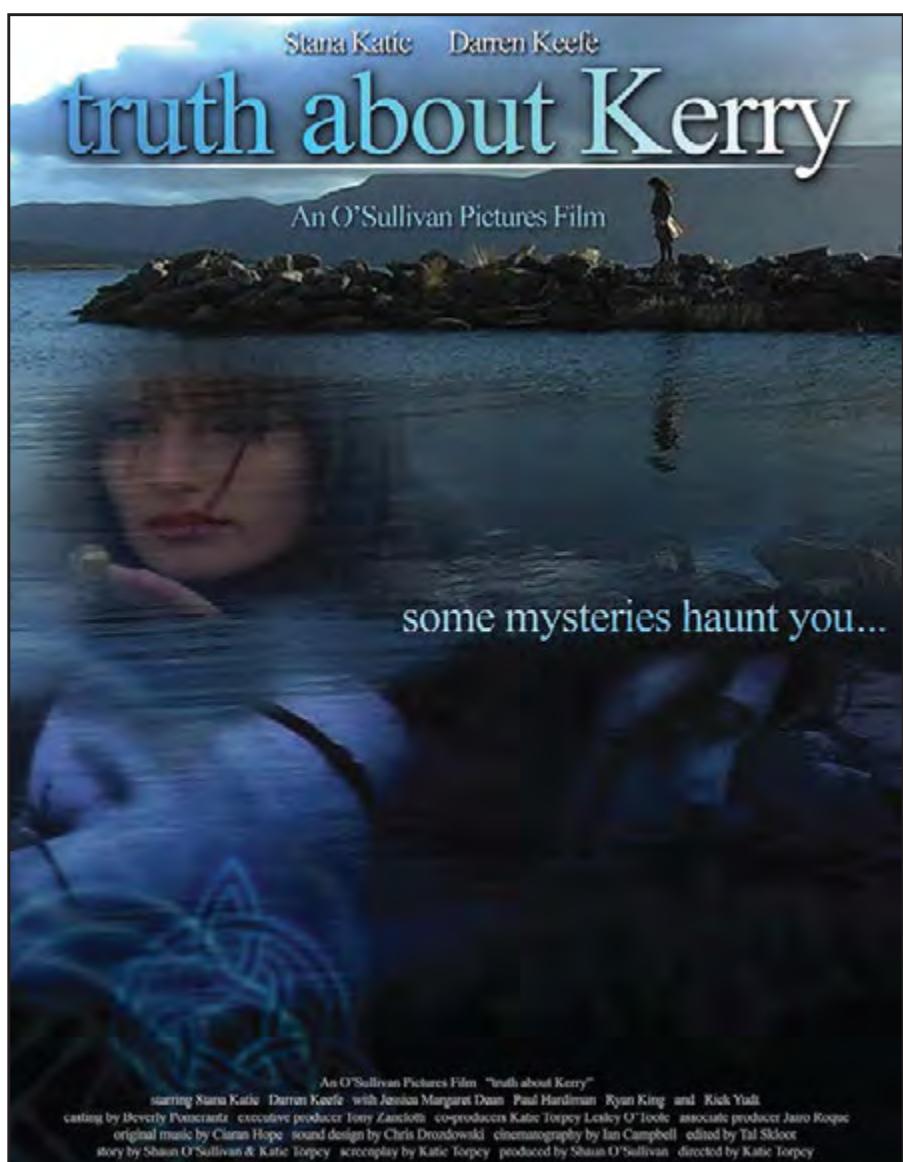
DE: FME has been going to L.A. Screenings for a number of years and it continues to be of importance to us, especially in regards to our LatAm activity, which is a significant part of our business. We've also been particularly busy in the U.S. cable drama space recently and have developed a number of relationships with U.S.-based drama producers and creators, so L.A. Screenings is not only a good place to talk to broadcasters about what we're doing, but it also gives us a platform to develop even more relationships.



interview, this has been the focus of activity at FremantleMedia for some time now, and with the company's recent move into the area of kids' programming he was satisfied that, "FremantleMedia is now in most of the areas of business we want to be in," adding, "I have already mentioned the acquisition of @radical.media and Ludia, and we have recently announced our first kids' series, *My Babysitter Is A Vampire*, and more will follow."

In the midst of all this change, some aspects of Fremantle's business remain

constant. It has always believed in the maxim "think global, act local," and has recently added to its 22 production offices and 11 representation offices around the world, with the acquisition of production companies in Italy and The Netherlands and the opening of an office in India. And, said Cohen, "the future growth of Fremantle will be both organic and through acquisition. What is important is building partnerships and sometimes this is better done through acquisitions, and sometimes organically, it just depends on what the situation calls for."



Award Not a Word

(Continued from Cover)

If, on the other hand, international awards were also to be included, the industry could easily be paralyzed by a gridlock.

Just before this article was completed, the *Los Angeles Times* came out with a story decrying the time when "Hollywood had one award ceremony that mattered: The Oscars." The paper then continued with the theme of this article that, "Today, countless guilds, critics groups and film festivals bestow...all prizes from [September] to late February."

The *Times*, however, added the

twist that, "Some Oscar contenders [reluctantly] put their careers on hold for nearly half a year as they bounce among banquets, red carpets, panel discussions and other fetes."

So crowded is the U.S. award calendar that some industry observers are even suggesting moving the Oscars to late January from the recent late February dates. This would be the fourth date change for the Oscars (originally it was in mid-April, later moved to late March), but would result in the Golden Globes moving back as well.

The studios' venom against the Golden Globes stems from the fact that, among HFPA's 90 members, only a few of them write for recognized non-U.S. publications, and when they do, they're minor stringers or free-lance. An Internet search indicated that some HFPA members write for their own websites, others are mainly would-be actors and others free-lance photojournalists. Criticism doesn't come only from the studios, but from the

media itself. Here's how the HFPA is described in one report found on the Internet: "The association does not represent internationally renowned publications like *Le Monde* or *The Times of London*. Indeed, it has repeatedly rejected applications from Sue Kim, a *Le Monde* correspondent, while accepting applications from freelance writers from Bangladesh and South Korea."

Ironically, *VideoAge* contributed to the revival and ultimate success of the Golden Globes with an article in its October 1992 Issue, with the title crying, "Save HFPA." In that article *VideoAge* wrote: "As the Golden Globe Awards approaches its 50th anniversary, many people in the industry are reevaluating the HFPA."

But, the Academy has to contend with other awards as well, which all contribute to removing the element of surprise from the Oscars. Three guilds representing producers, directors and actors — all of whom are voting Academy members — have their

award ceremonies a month earlier, and thus they represent a solid indicator of which way the Oscars will be awarded.

In both film and television, awards are associated with excellence and can therefore be seen on par with adjectives such as "great," but grammatically the word "award" is both a noun (e.g., awardee) and a verb (e.g., awarded). It can also be an adjective (e.g., awardable).

Awards are also associated with extravagant costs and therefore increasingly unnecessary expenditures. At times, "award" is a word that some producers would like to remove from their vocabulary. The fact that the awards are losing their shine was first indicated in a *New York Times* story that pointed out how trade publications that depend mostly on award shows advertising are suffering a loss of revenue.

Below is a list of key U.S. entertainment awards from the four month period, November 2010-March 2011:

Governors Awards (Nov. 13) by the Academy of Motion Picture Arts and Sciences

American Music Awards (Nov. 21) by Dick Clark Productions

International Emmys (Nov. 22) by the International Academy of Television

Gotham Independent Film Award (Nov. 29) by Independent Feature Project

National Board of Review Awards (Dec. 2)

International Documentary Association Awards (Dec. 3)

African American Film Critics Awards (Dec. 13)

Satellite Awards (Dec. 19) by International Press Academy

People's Choice Awards (Jan. 5) by Procter & Gamble and Mark Burnett

American Film Institute Awards (Jan. 14)

Critics' Choice Awards (Jan. 14) by Broadcast Film Critics Association

Golden Globe Awards (Jan. 16) by the Hollywood Foreign Press Association

Producers Guild Awards (Jan. 22)

Directors Guild of America Awards (Jan. 29)

SAG Awards (Jan. 30)

Visual Effects Society Awards (Feb. 1)

Annie Awards (Feb. 5) by the International Animated Film Society

Art Directors Guild Awards (Feb. 5)

WGA Awards (Feb. 5)

American Society of Cinematographers' TV Awards (Feb. 13)

Grammy Awards (Feb. 13) by the National Academy of Recording Arts and Sciences

Cinema Audio Society Awards (Feb. 19)

Golden Reel (Feb. 20) by Motion Picture Sound Editors Awards

Costume Designers Guild Awards (Feb. 22)

Film Independent Spirit Awards (Feb. 26) by Film Independent Organization

Oscars (Feb. 27) by the Academy of Motion Picture Arts and Sciences

Image Awards (March 4) by the National Association for the Advancement of Colored People.

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Father & Daughter Teams

(Continued from Cover)

Daniele is 69. Currently, in the luxury goods business, there are Bernard and Delphine Arnault, his oldest child (he has five children from two wives). The 61-year-old Bernard is worth \$27.5 billion and runs LVMH (Louis Vuitton, Dior, Fendi, etc.) along with his 36-year-old daughter. Her net worth is estimated at \$3.9 billion.

Jan and Cristina Stenbeck represented a team from Sweden. When her father died at the age of 60, New York-born Cristina, then 25 years old, took control of Kinnevik, which, in turn, controls Modern Times Group, one of Sweden's largest TV groups.

From Mexico: Televisa's Emilio Azcárraga Milmo, who died in 1997 at the age of 66, and his daughter, Ariana Azcárraga de Surmont, from his second wife (he had five wives, three daughters and one son). Ariana is now 45 years old and, until recently, she was chairman of Televisa Networks (formerly Visat).

Perhaps it is because such teams are rare and hard to come by that they tend to be more successful than others. *Forbes* reported that, according to a 2009 study from the University of Maryland, only six percent of women born in the early 1900s went into their father's industry, compared with about 20 percent of those born between 1960 and 1980.

Even though father and daughter teams in the entertainment sector are few, other industries have even fewer. For example, in the construction business, the only prominent example is the U.S. real estate firm of Donald and Ivanka Trump. In finance there is the team of Edward III and Abigail Johnson of Fidelity Investments. From Canada, the former team of Frank and Belinda Stronach ran one of the world's biggest auto parts companies, Magna International.

Mother and daughter teams are also rare in the entertainment business, with the only prominent example coming from 70-year-old Liz (Elisabeth) Mohn and 47-year-old Brigitte Mohn, who own the German media conglomerate Bertelsmann.

Naturally, the list of father and daughter teams is limited to private groups or family-controlled public companies, since in pure publicly-traded companies nepotism can be illegal (in countries such as Italy) or fall under discrimination laws or investigations

by trading authorities (like in the U.S.).

Geographically, father and daughter teams are mainly scattered throughout the U.S., Canada, Europe and Latin America.

Latin America tops the list with ten current entries:

Venevision: Gustavo and Adriana Cisneros (Venezuela and Florida)

SBT: Señor Abravanel (Silvio Santos) and Daniela Beyruti (Brazil)

Frecuencia Latina: Baruch and Michal (Miki) Ivcher (Peru and Florida)

Telecentro: Jose Rafael and Pia Ferrari (Honduras)

Ecuavisa: Xavier and Ana Cecilia Alvarado (Ecuador)

Albavision: Remigo Angel and Morelia Gonzalez (Florida and Guatemala)

Centauro: Gustavo, Andrea and Francoise Nieto (Florida, Colombia and Brazil)

Teleunsa: Elias and Diana Asfura (Honduras)

Red Uno: Ivo and Jessica Kuljis (Bolivia)

Telemicro: Juan Ramon and Ivette Gomez Diaz (Dominican Republic)

One past entry from Mexico:

Emilio Azcárraga and Ariana Azcárraga de Surmont

The U.S. follows with four current entries and four past entries:

News Corp: Rupert and Liz Murdoch

Viacom/CBS: Sumner and Shari Redstone

NewsProNet: Rick and Deanna Ray

The Lippin Group: Richard (Dick) and Alex Lippin

Playboy: Hugh and Christie Hefner

Eon Productions: Cubby and Barbara Broccoli

Carlos, Maria and Caroline Barba

Eduardo and Rosamaria Caballero

Italy has two current entries:

Mediaset: Silvio and Marina Berlusconi

LUX Vide: Ettore and Matilde Bernabei

One current entry from Canada:

Corus Entertainment: James Robert (JR) and Heather Shaw

Two past entries come from Scandinavia:

TV Norge: Ola and Benedicte Steinsrud (Norway)

Kinnevik: Jan and Cristina Stenbeck (Sweden)

Before moving to individual descriptions, the Broccoli father and daughter team deserves a few more lines for producing

the James Bond films. In 1990 at the age of 81, New York-born Albert Romolo Broccoli (affectionately known as Cubby) turned control of Eon Productions over to his then 30-year-old daughter Barbara, who was born in Los Angeles.

Broccoli liked to keep his family close, so the children, Barbara and her half brother Michael G. Wilson, grew up around the Bond film sets. Barbara served in several capacities under her father from the age of 20 and got her first screen credit in the 1983 Bond film *Octopussy*. Barbara and Michael have co-produced Bond (and non-Bond) films since Albert's death in 1996.

Rome, Italy-based media company, Caltagirone Editore (CE) also deserves to be mentioned. Although it is not in film and television, it is Italy's fifth largest editorial group. A public company, CE is controlled and run by 68-year-old founder Francesco Caltagirone and his 38-year-old daughter Azzurra.

U.S.-based Latin companies of particular importance include The Caballero Radio Network, created in 1973 and run by the founder, Eduardo Caballero then 44, and his daughter Rosamaria, who, in 1999 at age 34 helped him to create a TV network before selling the group to Viacom in 2006.

Among the aforementioned teams about which *VideoAge* did not receive sufficient information by press time are Honduras' Elias and Diana Asfura from Teleunsa, Bolivia's Ivo and Jessica Kuljis from Red Uno, and the Dominican Republic's Juan Ramon and Ivette Gomez Diaz from Telemicro.

A final annotation: Latin America has always been considered a *macho* (Spanish for masculine) region. But judging from the large number of daughters that have joined their fathers in business, compared to other regions in the world, one has to conclude that North America or even Europe is more *macho*, while Latin America is *hembra*.

GUSTAVO AND ADRIANA CISNEROS



Gustavo and Adriana Cisneros

The 66-year-old Gustavo Cisneros has headed Venezuela's Cisneros Group of companies since 1970. He took over nine years after his Cuban-born father, Diego, founded Venevision, Venezuela's largest private broadcaster, in partnership with America's ABC TV network. Today, the Group, one of the world's largest private enterprises, generates \$4 billion a year and is comprised of 70 companies operating in 39 countries, making his family one of the wealthiest in the world with an estimated worth of \$10.7 billion. Among his prized possessions is the Miss Venezuela beauty pageant, which he acquired in 1980.

Born in Caracas, Venezuela, Gustavo is also a citizen of Spain and the Dominican Republic and maintains residences in New York City and Miami as well. Indeed, his business philosophy is to view North and South America as a single market. Gustavo was Diego's fourth child out of eight children: seven sons and one daughter, and his younger brother Ricardo is his partner.

Educated in the U.S., Gustavo graduated from Babson College in Massachusetts in 1968 and trained at New York's ABC TV station. In New York in 1970 he married Patricia (Patty) Phelps, whose family founded RCTV, Venevision's competitor.

As with other media moguls, Cisneros walks the fine line between disclosures and business. He's very careful about his and his family's public image. Indeed, very few personal details can be found about his wife Patty or their three children, Carolina, Guillermo and Adriana.

Even in a 2004 book, *Gustavo Cisneros Pioneer*, which was publicized as Gustavo's biography and the company's history, no mention is made of his three children, except in pictured family photos. It is possible that at the time no command succession had been developed. Recently, however, as per March 2010, Adriana Cisneros, the 31-year-old daughter of Gustavo and the youngest of his three children, has emerged "As a third-generation leader of the Cisneros Group," as stated on the company website, which also points out that, as vice chairman, "She works closely with her father in managing operations and in developing strategy for the Group as a whole."

Adriana joined her father in 2005, moving around four positions before taking her current role as vice chairman. She received a bachelor's degree from Columbia University in 2002 and a master's degree in Journalism from New York University in 2005. Adriana, who's also the mother of a son and a daughter, lives in Manhattan with her husband Nicholas Griffin, a British writer, and in Coral Gables, Florida.



CBS felicita al los equipos padre e hija
de la televisión de América Latina.

*CBS would like to congratulate the father & daughter
teams of Latin American television.*

Father & Daughter Teams

(Continued from Page 36)

SEÑOR ABRAVANEL (SILVIO SANTOS) AND DANIELA ABRAVANEL BEYRUTI



Silvio Santos and Daniela Abravanel

Better known as Silvio Santos, 81-year-old Señor Abravanel is one of the most famous Brazilian TV show hosts and entrepreneurs. He is the owner of Silvio Santos Group, which comprises 37 companies, including the Brazilian Television System (SBT) network, one of the top-ranked Brazilian television networks, founded in 1981.

Santos was born in Rio de Janeiro, in the Lapa region. He is of Sephardic Jewish descent. Despite his humble beginnings working as a street vendor, he had a strong affinity for artistic endeavors and took up jobs in radio, television and even at the circus. Silvio Santos' nickname when he was young was, "O Peru que fala" (the talking turkey) because of his blushed skin tone. He has always been considered a "born buyer," or someone born for buying companies. He married twice, to Maria Aparecida (who died of cancer in 1977) and Íris, his current wife. He has six daughters, two of them adopted, all working in his group. The second born, Patricia, was kidnapped in 2001 and released soon after, reportedly after her father paid ransom. Daniela Abravanel Beyruti, at 34, is the eldest daughter of Silvio's second marriage. Married to Brazilian businessman Marcelo Beyruti, she started working at SBT in 2003. From 2008 to 2010 she was president of SBT. Since 2010 she has preferred to be the artistic director and programming manager, considering it most important for her career at SBT.

She graduated from two universities in the U.S.: The College of International Communications at Lynn University in Boca Raton, Florida, and Regent University in Virginia Beach, Virginia, where she received a master's in Performing Arts. After graduating, she worked as a producer and presenter in Virginia Beach at born-again Christian broadcaster Pat Robertson's CBN. Beyruti's accomplishments include hiring nationally known presenters to the

SBT including Roberto Justus and Roberto Cabrini, and running popular shows such as *Squadron Fashion*, *Ten Years Younger*, *What's Your Talent?* and *You Remember That?* She was also the executive producer of the Brazilian version of *American Idol* and responsible for putting the *American Supernatural* in prime time. Daniela also signed an exclusive advertising contract with Corinthians, one of the most popular soccer teams in Brazil. (*Maria Zuppello in São Paulo, Brazil*)

BARUCH AND MICHAL (MIKI) IVCHER



Baruch and Michal (Miki) Ivcher

Frecuencia Latina (Canal 2) is a Lima, Peru-based TV station, founded in 1962 that became a national network in 1990. At 44, Israeli-born Baruch Ivcher Bronstein became Frecuencia Latina's main shareholder (54 percent ownership) in 1984, after living in Peru for 14 years.

When the station exposed government corruption in 1997, Peruvian president Alberto Fujimori ordered Ivcher stripped of his Peruvian citizenship (acquired in 1984 in order to own radio and TV stations in the country) and forced him into exile. While Ivcher was in exile, the Peruvian government continued to harass him, and even submitted a warrant for his arrest through Interpol. In 1999, while on a family trip to Crete, he was detained at the airport along with his daughter, Michal, but they were later released.

Since late 1997 the Inter-American Commission on Human Rights called on the Peruvian government to reinstate Ivcher as president of Canal 2 and restore his Peruvian citizenship. But only after the fall of Fujimori in the year 2000 did ownership of Canal 2 revert to Ivcher, and he and his family (wife and four daughters) were able to return to Peru, where he found the channel in deficit of the equivalent of \$52 million.

Michal (Miki) Ivcher is Baruch's oldest daughter and the founder and CEO of Miami, Florida-based Frecuencia Latina International (FLI), created in 2001 as a company that exclusively distributes Canal 2's TV productions. In 2004, FLI became independent of Canal 2, even though it continues to distribute its productions and formats worldwide.

An ironic footnote is that Fujimori's 36-year-old daughter, Keiko Sofia, is now one of Peru's potential presidential candidates.

JOSE RAFAEL AND PIA (ROSINA) FERRARI



Jose Rafael and Pia Ferrari

In 1957, after graduating from the University of Southern California, 23-year-old Jose Rafael Ferrari returned to Honduras to take over the family business. His parents founded HRN, Honduras' first commercial radio station, in 1933 and, in 1957, expanded into television, which later became the Televicentro Group (comprised of nine TV and 11 radio stations).

In 1987 Rafael tapped the youngest of his two daughters, Rosina (who later changed her name to Pia), as his future back up. At that time, Pia was 15 years old and started as a video DJ after school.

Subsequently, Pia left the country to attend college in the U.S. and to be trained at the Univision station in Florida. She returned to Honduras in 1993 to coordinate Televicentro's productions and co-productions and, for a while, anchored the network's main news program. Pia also worked in the promo department and she's currently general programming manager for Latin Acquisitions.

XAVIER AND ANA CECILIA ALVARADO



Ana Cecilia and Xavier Alvarado

Xavier Alvarado began his career as a journalist, founding, in 1958, the monthly publication *Vistazo* in his native Ecuador. In 1967, at the age of 31, Xavier expanded into television with Ecuavisa, now a national TV network.

His oldest daughter Ana Cecilia joined the company at 22 as promotion director in 1984, after receiving a degree in Journalism from Syracuse University, in New York state.

In 1988 Ana returned to the

U.S. where in 2000 she developed a telenovela unit for Ecuavisa. In November of last year she relocated to Ecuador where she now presides over Ecuavisa's production unit, Two World Media.

Xavier's other daughter, Silvia, now 45, started to work at Ecuavisa in 1984, climbing to program director. She later moved to Brazil as an advisor to Silvio Santos' SBT.

ANGEL AND MORELIA GONZALEZ

Remigio Angel Gonzalez y Gonzalez (simply known as Angel Gonzalez) is president and owner of Albavision, a Miami, Florida-based group that controls 26 TV stations in 10 Latin American countries, 21 of which it owns while the rest are affiliated for programming. Albavision also controls 82 radio stations (25 of which are owned and operated) and 40 movie theaters in Guatemala and Costa Rica.

Born in 1944 in the north of Mexico, Angel started his television career in 1971. He acquired his first two TV stations in Guatemala in 1981, and moved to Miami in 1987.

He's known for using pencils to negotiate license fees so that figures can be easily erased and replaced with his traditional 25 percent cut. Distributors tend to grumble but like to do business with him because he pays on time.

Angel Gonzalez is assisted in Miami by his oldest daughter, 35-year-old Morelia, who entered her father's company at an early age and now runs the group's financial division. Another daughter, Anita, is a housewife, but her husband, Marco Cuomo, works at Albavision.

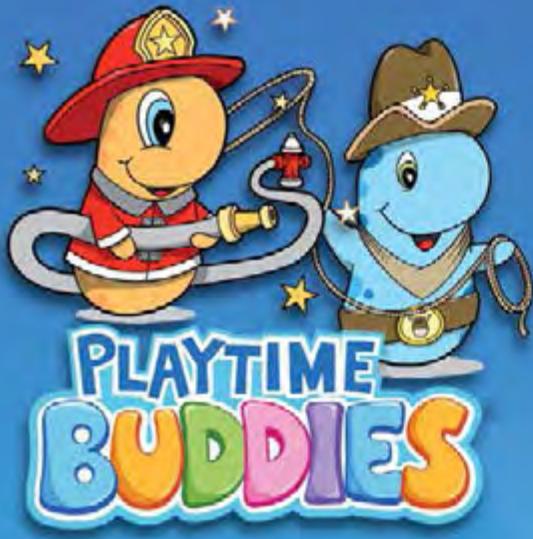
Video Age featured an extensive report about Angel Gonzalez in its January 2010 Issue.

GUSTAVO, FRANCOISE AND ANDREA NIETO



L.to r.: Andrea, Francoise, Gustavo Nieto

Gustavo Nieto was born in Tunja, Colombia 60 years ago. He studied Film at New York University and worked at the Film Department of the United Nations in New York City before going back to Colombia where he directed feature films. In 1979 Gustavo founded Centauro Group in Bogotá, specializing in language



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daughter teams in the television world.

Father & Daughter Teams

(Continued from Page 38)

dubbing into Spanish, Portuguese and English. Today, Centauro also produces feature films and TV programs.

In 1988 he opened a studio for dubbing in Miami, Florida (which became the Group's headquarters) and, in 2001, another one in São Paulo, Brazil. Earlier, in 1991 Gustavo's two daughters moved to Florida, and seven years later his oldest daughter, Francoise, then 27, went to work with him in his Miami facility. Previously, she attended Cornell University in Ithaca, NY. Besides being a successful documentary producer, she now heads the Translations Division and also focuses on Public Relations and Sales.

Gustavo's youngest daughter, Andrea, joined the Group in 2004, when she was 30. She attended Florida International University. Today she's managing director of the Dubbing Operation, based in Miami. Andrea's seven-month-old daughter, Mia, is also "being prepped to eventually join the family business" and she already has a NATPE and this MIP on her resume.

RUPERT AND ELISABETH (LIZ) MURDOCH



Rupert and Elisabeth (Liz) Murdoch

The 80-year-old Melbourne, Australia-born Rupert Murdoch is the founder and chairman of News Corp. Elisabeth (Liz), born in 1968 in Sydney, Australia, is his second oldest offspring, out of six children (from three wives).

Rupert Murdoch moved to New York in 1974 and became a U.S. citizen in 1985. By 2010 he controlled 750 businesses in 50 countries and amassed a personal fortune estimated at \$6.3 billion.

Liz attended Brearley School in New York City and, after graduating from Vassar College in 1992, she became manager of Program Acquisitions at her father's FX Network in Los Angeles. The Murdoch family left New York for Beverly Hills, CA in 1991.

In 1995 Liz moved with her first husband to London, U.K., as managing director of BSkyB. She's now a citizen of both the U.S. and Britain.

In the year 2000, after disagreements with BSkyB's CEO Sam Chisholm, Liz left the satellite platform and founded Shine in 2001, now holding 53 percent ownership. Other major investors were BSkyB, which held 13 percent and Sony Pictures, with 20 percent (the rest is owned by the company's management). In 2008 Shine acquired Hollywood's Reveille (the U.S. producer of *The Office* and *Ugly Betty*) for \$156 million.

By 2010 Shine's revenues reached more than U.K. £300 million (U.S.\$483 million) with earnings of over £28 million (U.S.\$45 million). The U.K. daily, the *Guardian*, however, estimated that "real pre-tax profits [were] just £2 million (\$3.2 million). In addition, the company had debts estimated at \$88 million, while an additional \$72 million was tapped from shareholders in 2008 and 2009." The *Guardian* reported that Liz and her two brothers received \$100 million each when they agreed to allow Rupert and Wendi Deng's (Rupert's third wife) two young children into the family trust that controls News Corp.

Last January, Liz hired JPMorgan to advise on "growth opportunities," which resulted in a sale to her father's News Corp. for \$673 million, including debt. Liz will also take a seat on News Corp.'s board.

In 2009 she declined a seat on the board of her father's company because joining News Corp., which owns 39.1 percent of BSkyB, would have meant Shine would no longer qualify as an independent producer, and would therefore be ineligible to produce for groups such as the BBC and Channel 4. The sale of Shine to News Corp. could indicate that she is a possible successor to Rupert. Liz is also known for her endurance, as she's willing to seclude herself in screening rooms for hours scrutinizing every show she produced or acquired. If personality-wise father and daughter are said to be of similar temperament, they are on the opposite spectrum as far as politics are concerned, with Rupert on the extreme right and Liz on the far left.

SUMNER AND SHARI REDSTONE

Sumner Redstone, 87, is a majority owner and chairman of the board of the National Amusements theater chain, which is the parent company of Viacom and CBS Corporation, among others. His father Michael founded Northeast Theater Corporation, the forerunner of National Amusements, which currently runs more than 950 movie screens in the U.S., the U.K. and Latin America.

Sumner joined his father's theater chain in 1954, and in 1967, at 44, he became president and CEO of National Amusements.

Through National Amusements, he invested in Columbia Pictures, Twentieth Century Fox, Orion Pictures and Paramount Pictures. In 1987, Sumner won voting control of Viacom, and in 1993,

Viacom bought Paramount Pictures.

He has two children by his first wife of 55 years: Brent and Shari Redstone. He has no children with his second wife, from whom he is divorced.

Shari, now 57, is the youngest of Sumner's children. She graduated from Tufts University in 1975, and later received two law degrees at the Boston University School of Law in 1978 and 1980. She worked as a criminal defense lawyer and a corporate attorney until she and her husband divorced in 1994. At that time, when she was 40 years old, she accepted her father's offer to work at National Amusements. By 2000, Shari became president of National Amusements.

According to *Boston Magazine*, Sumner's trusts make clear that Shari will succeed her father upon his death, provided that she is still on the boards of Viacom and CBS, and Sumner has announced publicly that his stock has been placed in irrevocable trusts for his five grandchildren (Shari has three children of her own). Shari is currently president of National Amusements, non-executive vice-chairman of Viacom and vice-chairman of CBS Corporation. However, Shari and Sumner have publicly feuded over the future of the business, and Sumner has reportedly been reconsidering Shari's role in Viacom and CBS. According to *Boston Magazine*, in a 2007 letter to *Forbes* magazine, Sumner stated that shareholders should select the future head of Viacom and CBS Corporation. (*Sara Alessi in New York*)

RICK AND DEANNA RAY

In 1979, 30-year-old Rick Ray (then a TV station program manager) and his wife Dee, founded Raycom Sports, a collegiate sports production and distribution company in Charlotte, North Carolina. In 1996, Raycom Sports merged with Ellis Communications, becoming the basis for Raycom Media, now the 12th largest media company in the U.S., operating 45 TV stations in 36 U.S. markets.

After leaving Raycom in 1998, Rick pursued a number of investments including Action Performance, which controls 80 percent of all merchandising for NASCAR-related products. In addition, he's involved in producing long-form cable television programs and has acquired feature film assets.

In 2010 Rick joined Miami, Florida-based NewsProNet's advisory board, although he lives in Hilton Head Island, South Carolina.

NewsProNet (NPN) is a digital short-form production and distribution company founded in 1997 by Susan Krivelow and Kent Krizik and today owned by its acting chairman, Bob Rodriguez.

Rick's 23-year-old daughter, Deanna (the third oldest of four children), is the only one joining her father in the media industry when, in 2010, she became an account executive for the domestic division at NewsProNet. She graduated

from the University of Miami with a B.S. in Communications.

Rick has acquired distribution rights for various projects that Deanna now reps and distributes at NPN (in addition to other programs NPN has rights to).

RICHARD (DICK) AND ALEXANDRA (ALEX) LIPPIN



Richard (Dick) and Alexandra (Alex) Lippin

A former Wall Streeter who also ran political campaigns in Washington, D.C., Dick Lippin is now a Hollywood insider, a power player in the international entertainment arena and a power broker in the U.S.

Lippin operates from The Lippin Group (TLG), a PR agency that he founded in 1986 at age 36 in Hollywood, after a stint at a PR agency that he co-owned in New York City.

His only child, Alexandra, joined the Group in 2006, when she was 25, after graduating from Brandeis University in Boston. Previously, she worked in Hollywood at MTV and Telepictures.

Alex is now TLG's senior VP and heads up the Brand to Hollywood division, one of TLG's eight operating areas employing 40 full-time communications executives in the Los Angeles headquarters and offices in New York City and London.

CARLOS, MARIA AND CAROLINE BARBA

If Cuban-born Carlos had a TV set as a toy in the crib, his daughter Caroline was literally born in a TV studio. That was in 1972, when her 37-year-old father was in New Jersey running WNJU-TV for Columbia Pictures, which later became the flagship TV station of the Spanish-language network, Telemundo. At that time, Carlos' seven-year-old Maria was already sitting in her father's office making commercials for the station.

Later on, after graduating from American University in Washington D.C. in 1997, Maria went to work for her father, then at Univision. She followed Carlos in 1991 when he became president of Venevision International, in Miami as head of Marketing and Public Relations. When, in 1999 Carlos founded UnoDosTres, one of the first Internet TV companies, Maria joined her father as promotion manager.

Caroline, on the other hand, was more interested in working as an artist

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Father & Daughter Teams

(Continued from Page 40)

(her father started as an actor), so in 1999 Carlos helped her to be cast in a telenovela for Univision, which launched her acting career in Hollywood. When Carlos became president of Spanish-language TV network CaribeVision in 2007, he gave Caroline a job hosting for a half-hour entertainment show.

On April 23, 2011 Carlos Barba will receive an award in New York City from the Association of Entertainment Critics, for his 50 years in the television business.

SILVIO AND MARIA ELVIRA (MARINA) BERLUSCONI



Silvio and Maria Elvira (Marina) Berlusconi

Silvio Berlusconi is a 75-year-old Italian broadcaster-turned politician who's the largest shareholder (38.62 percent) of publicly traded multimedia group Mediaset, which, in turn, owns TV networks in Italy and Spain, and also controls Endemol.

Berlusconi is the majority owner of Mediaset through his family's investment group, Fininvest Holding, which is chaired by his Milan-born 45-year-old daughter, Maria Elvira (Marina). Marina is also chairman of the Mondadori Publishing Group, which is owned by Fininvest, and Mediaset's board member. In addition, in the entertainment sector, Fininvest owns Medusa, a film production and distribution company.

Berlusconi, who's now worth U.S.\$9 billion, founded Fininvest in 1978 and, in 1996 placed all his film and TV properties in the Mediaset Group as a public company traded on the Milan Stock Exchange, now worth an estimated \$9 billion with annual revenues of \$4 billion.

After working with her father in several capacities, Marina (who is the oldest of Silvio's five children) became vice-chairman of Fininvest in 1996, in 2003 was appointed chairman of Mondadori and, in 2005, chairman of Fininvest.

According to semi-official documents,

Marina began taking an interest in Fininvest in 1991, at the age of 25. She started college (studying law and political science) but never graduated, commenting that attending her father's business meetings was more educational than college. In an interview, Marina acknowledged, "I'm here because my name is Berlusconi, but as a Berlusconi I could also be doing something else."

Marina is considered her father's closest ally both in business and in the political arena where Silvio reportedly wants her to succeed him as Prime Minister and party leader.

According to several news accounts, in 1998 Marina strongly objected to the potential sale of Mediaset to Rupert Murdoch (who owns Sky Italia in Italy and is now considered Mediaset's major competitor).

Forbes listed Marina as the 48th most powerful woman in the world (on the same level as the U.S. First Lady Michelle Obama), controlling a financial empire worth an estimated \$10 billion.

Marina has two children and is married to a former first dancer of La Scala. Her father, on the other hand, after two marriages, is single.

ETTORE AND MATILDE BERNABEI



Ettore and Matilde Bernabei

Ettore Bernabei founded Rome, Italy-based LUX Vide, the largest producer of fiction programs in Italy, in 1991 with the help of three financial investors. At that time Bernabei was 70 years old. He had stepped down as president of RAI, Italy's state broadcaster, 17 years earlier after occupying the position for 13 years.

To veterans of the Italian political and media worlds, the name Bernabei opens doors. In addition to having been a former editor of daily newspapers and a political force in the long-ruling (but now discredited) Christian Democrat party, he is a Vatican insider.

In 1992 he urged his then 38-year-old daughter Matilde to join him as CEO, a surprising move since she thought her father would prefer one of his other seven living children (one daughter was deceased). In a 1997 *VideoAge* interview, Matilde complained that, when she was growing up, "It was understood that her five brothers would go out and work and she and her sisters would get married and stay at home." While the boys were encouraged to become fluent in several

languages, Matilde lamented her lack of early foreign language training.

Matilde Bernabei started as a journalist for the weekly newsmagazine *Panorama*, and, at the age of 24, she was appointed secretary general of ASIP, in charge of the creation of technical cooperation programs with developing countries. In 1980 she joined Montedison as manager of the group's job creation program. In 1984, she became the Strategy and Development director of the Montedison's newly created Iniziativa Me.Ta., which in three years became the third largest Italian financial holding. Before joining her father at LUX Vide, in 1987 she became managing director of the publishing company Il Messaggero.

Today, at LUX Vide, Matilde is assisted by her youngest brother Luca, who is the head of Production. Ettore is now LUX Vide's honorary chairman, while his daughter Matilde is chairman.

Over the years LUX Vide has produced some 80 programs (about 500 hours) between series, miniseries and TV movies, but it doesn't have its own distribution operation, relying instead on RAI.

With 44.3 percent ownership, LUX Vide is still solidly in the Bernabei family's hands, while 35.7 percent is owned by International Entertainment, a subsidiary of Intesa Bank, with the balance owned by Tarak Ben Ammar.

JAMES ROBERT (JR) AND HEATHER A. SHAW



Heather and JR Shaw

James Robert (JR) Shaw, 77, executive chairman of Shaw Communications, entered the TV business in 1970 to provide cable TV service to Edmonton. In 1983 the company went public and, in 1995, was renamed Shaw Cablesystems and moved to Calgary. In the same period he legally changed his name to JR.

Today, Shaw Communications is a C\$3.7 billion a year group that provides telephone, Internet and television services. Last October Shaw acquired Canwest, a major Canadian broadcasting radio and TV company based in Winnipeg and reorganized it under a division called Shaw Media.

All of JR's four children — Jim, Heather, Julie and Brad — are involved in the group. His oldest son Jim, now 53, took over Shaw as CEO in 1998, however, last November, Jim's younger brother Brad, 46, became CEO, while Jim continues as non-executive vice

chairman and a member of the board.

JR Shaw also founded Corus Entertainment. The company was built from the media assets originally owned by Shaw Communications, and spun off as a separate, publicly-traded company in 1999. Today, Corus owns 50 radio stations, several specialty TV channels and production and distribution companies such as Nelvana, generating annual revenues of C\$769 million. JR remains Corus' primary shareholder through Corus' class A voting shares, the majority of which he holds.

Since Corus' inception, Heather Shaw, now 51, has been the company's executive chairman. Previously, she was president of Shaw Advertising Services and, in 1995, president of Shaw's Digital Music Express Canada Ltd. and an officer and member of the board of Shaw Communications. Since 2008, Heather's younger sister, Julie, now 49, has served as vice chairman. She first joined the Shaw group in 1986.

In 2001, Heather Shaw was listed in *The Financial Post's* "Power 50" — the 50 most powerful women in Canadian business.

OLA AND BENEDICTE STEINSRUD

When, at the age of 38, Ola Steinsrud co-founded TVNorge, Norway's first private TV station with three other people, in 1987, his daughter Benedicte was four years old. A year later, when the station actually went on the air, the little girl was often asked by her father to appear whenever needed on shows or music videos that he produced. As a teenager Benedicte was asked by her dad to sit in the conference room to watch programs and give feedback.

Subsequently, in 1996 the station was sold to SBS and now is wholly owned by ProSiebenSat1. Ola stayed with TVNorge until 2006 and Benedicte, his oldest child (he has three daughters), joined the network a year later, after attending the American School outside London, graduating with a degree in Journalism, Film and Broadcasting and moving to Los Angeles to work for distribution company GRB. Today, she's in the acquisition department for TVNorge's FEM and MAX.

Ola began as a Communications Engineer graduate in Oslo in 1973. After working for the nation's telecom company, he moved to New York City at the entertainment division at ABC TV network in 1987. He later became a programming and acquisition executive for the network.

Before going to New York, Ola went to Surrey, outside London, to take a production course sponsored by Sony and the BBC.

Ola brought the U.S. business model to TVNorge. Originally TVNorge broadcast via satellite and cable, later they had some local affiliates which were using 5:30 p.m.-6:30 p.m. and 7:30 p.m.-8:30 p.m. for local programming, while the rest of the schedule was provided by TVNorge. This arrangement ended in 2009 with the analog switch off. ●

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Conferences & Events News

Airlines' Little Perks Are Big Bucks

U.S. airlines are pushing their own website ticket sales in competition with online travel agents that now provide up to 60 percent of their ticket sales. For this reason some airlines are even pulling out from online travel agents such as Expedia and Orbitz. In addition, airlines will be offering perks that agents cannot offer, like early boarding, extra legroom, extra miles on frequent flyer accounts, extra luggage, club lounges, etc. Naturally, each "perk" will come at an extra cost. These "ancillary" fees represented revenues of \$8 billion last year. Now the airlines want to eliminate the commissions they pay to agents to increase even more their collectively annual revenues of \$133 billion. However, airline websites cannot yet compare prices from different carriers like the online agencies do.

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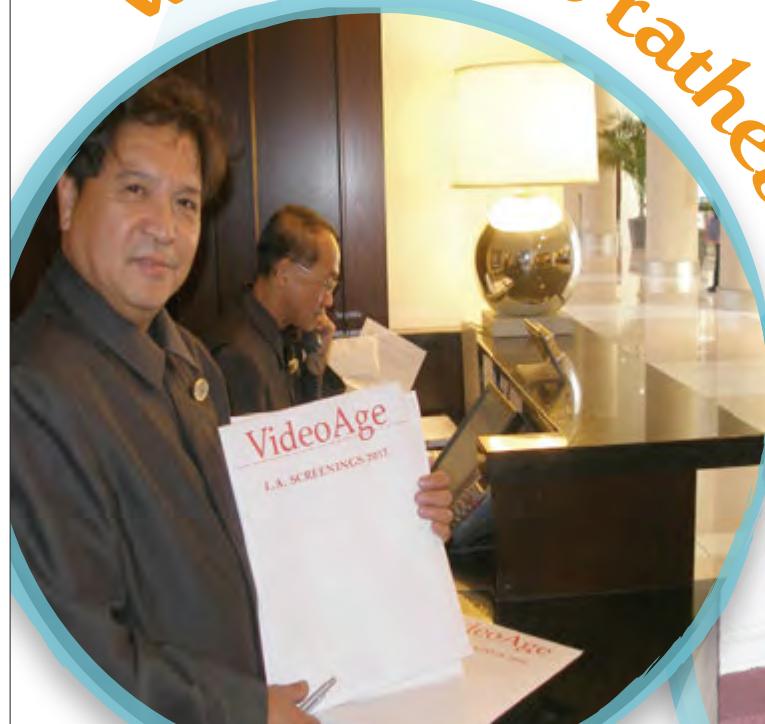
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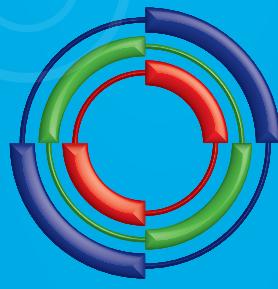
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A

t the past NATPE in Miami Beach prior to the start of the market, I tried to remind Rick Feldman, the organization's president, about the problem with the hotel elevators, and he flat out told me not to tell him how to run his business.

But now I'm going to do just that, strengthened by the fact that the following idea of mine was tested on several NATPE exhibitors at the hotel's Tresor tower and was considered acceptable by all.

By the way, at this past NATPE, *VideoAge* was criticized for not reporting in its Daily the problems with the elevators. My answer was that, first it was old news since we've written about it starting last April and, second, everyone attending NATPE knew about it. Therefore, reporting it in the NATPE Daily would have been redundant and would not have helped anyone.

Nonetheless, the underlying criticism remained, possibly fueled by the fact that *VideoAge* was credited (or blamed, according to different points of view) for NATPE's move to Miami Beach. This fact was acknowledged by Feldman during a press conference. Tellingly, even before the market started, *VideoAge* was warned by organizers not to be our usual self and write critical stories since we were one of the reasons that NATPE moved to Florida.

Now, let's go back to the subject of how to improve NATPE and eliminate its decades-old elevator problems. Attentive readers perhaps noticed that on Day One (Sunday, the day before the market started) *VideoAge* Daily at NATPE ran a cartoon picturing a NATPE representative still going to hell despite the fact that the market "got a 67 percent approval rating." The point that *VideoAge* anticipated was that NATPE organizers were going to do a great, but not perfect job, with clear reference to the elevators.

After the disastrous morning of opening day, NATPE organizers acted upon my suggestion of utilizing both the ground and lobby levels of the elevator stops to improve traffic flow, and Feldman ultimately acknowledged that the suggestion was useful.

Good as it was, we knew that it wasn't, however, a permanent or even an acceptable solution, but rather a band-aid. One had to feel sorry for the people that were on vacation spending a fortune at a four-star hotel with elevator service akin to that of bed-and-breakfast accommodations.

Attendees at NATPE in Miami Beach must have noticed that the Fontainebleau hotel has a great conference area on two easily accessible floors with long and wide corridors and many rooms of various sizes on each side that can easily accommodate exhibitors. In this case NATPE could offer the suite environment without the elevator problem. Plus, it could bring the "suites" closer to the "floor" (where booths are located), creating a fantastic traffic flow. In addition, this arrangement would eliminate the long walk between the Tresor tower in the south side and the floor space in the north side of the Fontainebleau.

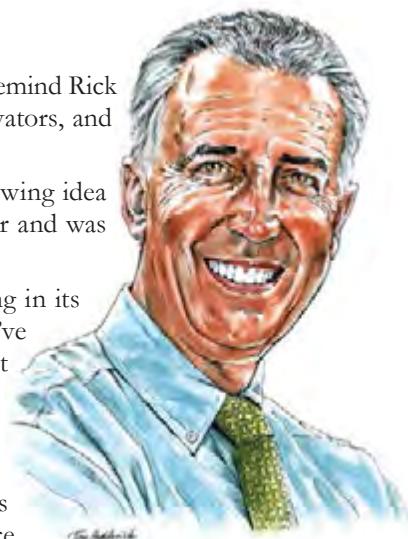
Each corridor, located at the Versailles wing of the hotel, on the north side of the NATPE

registration area and just around the corner from the exhibition floor is served by escalators on both sides of the corridors and by elevators. The well-received cabanas by the pool can offer added space to the big spenders, plus the docks on the water canal across from the hotel can easily accommodate hospitality suites on boats, Cannes style (NATPE will have to provide crossing guards, since the docks are across a very trafficked road).

NATPE was first born in 1964 as a suite-only market. It later moved to phase two with big stands and a few hospitality suites at the nearby hotels. It went back to mostly suite style during its third phase, which introduced the elevator problem. Now it is time to move forward to phase four by introducing the conference area as exhibition space, eliminating both the elevator and the stand problems.

A final note about the floor: There were too many little stands. It definitely needs the attraction of a few mid-size distributors if it is to retain a modicum of relevance.

Dom Serafini



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